

# "An Old Exhibitor" Continues Drive on Censorship



MARCH 30, 1918

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# DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, MARCH 30, 1918

No. 2049

## MANAGERS TO FIGHT FOR SUNDAY SHOWS

Legalization of Ball Games on Sabbath May Influence Legislation for Theaters

ALBANY (Special).—The favorable report by the Senate Codes Committee of the Lawson Sunday Baseball bill, which proposes to legalize baseball games on the first day of the week whether or not admission fees may be charged, will undoubtedly inspire theatrical managers to bring about similar legislation on behalf of their enterprises.

Theater managers, who are engaged in the legitimate field, have long endeavored to obtain legislative action by which they would be permitted to give performances on Sunday. They have pointed out time and again, through their emissaries here, that they are as much entitled to play Sunday performances as their rivals in the vaudeville and motion picture fields; that, indeed, the prohibition of legitimate presentations on Sunday was discriminatory and unjust. But their plans to operate their enterprises on the Sabbath have continued to prove unsuccessful, notwithstanding the fact that in several of the legitimate attractions costumes can be dispensed with as easily as in vaudeville, and it is over the question of costumes that the chief objection to Sunday performances of plays and musical comedies has been made.

The theater men have reason, however, to be hopeful should they attempt again to obtain favorable legislation on behalf of Sabbath day performances. Certainly, it is reasonable for them to believe that if legislators favor a bill which proposes that it shall not be unlawful to play baseball games on the first day of the week, after two o'clock in the afternoon, provided an ordinance shall not have been adopted by the governing body of the city, town or village prohibiting such games, a measure tending to legalize Sunday performances of plays in much the same manner cannot be consistently opposed.

The presentation of legitimate attractions on the first day of the week assuredly would not disturb the traditional peace of the day, and their position in the same class as vaudeville, motion pictures and baseball games would give people an opportunity to attend theatrical entertainments who have not the time or inclination to visit them on week days.

Again, the stress and strain of war times would be greatly alleviated if Sunday theatrical performances were permitted. The idleness of people on Sunday makes it possible for them to give more time to reflection upon the news from the battlefield, and theaters open on that day would present an opportunity for healthy and beneficial reaction.

In several Western cities Sunday performances are given in all classes of theaters, and the custom, it is pointed

## DAYLIGHT SAVING WILL NOT AFFECT THEATERS

New Schedule Will Place Curtain Time for Playhouses at 8.30, or, as Clocks Now Stand, 7.30—Public Will Adjust Itself Easily, it Is Thought

The daylight saving schedule adopted by Congress, providing for turning the clocks ahead an hour at 2 A. M. on March 31 will have no appreciable effect upon the theaters. The law will have the effect of placing the curtain time for the theaters at 8.30 or, as the clocks now stand, 7.30. No definite action has been taken by the United Managers' Protective Association and consequently no uniform time for curtain raisings has been set, but it is reported that nearly all the managers have practically decided to ring up their curtains at 8.30.

### No Inconvenience for Public

It is believed in theatrical circles that the change in time will not inconvenience the playgoing public in the least nor prove harmful to business. Managers point out that theater patrons will be enabled to reach their homes a few minutes after 10, according to present time, and the conservation of light will not in the least affect their amusements. As practically all of the plays will be over a few minutes before 10 o'clock as the time is now set the new schedule will do away with the custom of some of the theaters by which the first act opening is set at half after the hour.

### Adjustment Will Be Easy

"The public will adjust itself very easily to the new conditions," a prominent theatrical man pointed out to a MIRROR representative yesterday. "People will get used to going to the theater an hour earlier than they had hitherto been accustomed to just as they will gradually find it easy to get up an hour earlier in the morning and conduct their affairs along the same plan."

"The new schedule will undoubtedly prove a great labor and health saving device as well as a conservator of time. We shall all get accustomed to going to bed earlier—though, at present, we may not think such an idea likely—and we

out, has worked not only to the advantage of those people who find in the Sabbath their only day of amusement and to the theatrical managers but to the church forces as well.

### BEGINS WORK ON NEW "FOLLIES"

F. Ziegfeld, Jr., who has just returned from the South, has left for Indianapolis to join the Ziegfeld Follies company in order to begin immediate work on the new Ziegfeld Follies, which will be produced in May. Mr. Ziegfeld will also consult with Will Rogers about certain details in connection with the latter's starring tour.

will be at our offices an hour earlier in the morning. The result will be considerable more work accomplished and at a higher degree of efficiency. A month from now most of us will have ceased to think of midnight as an unreasonably early hour for bed and of 7 o'clock as a time when farmers are in the midst of their chores. The public attitude toward amusements will not be altered in the least by the change."

### Sufficient Time for Dinner

The manager pointed out that even if the dinner hour were not advanced to meet the clock there would still be time for the evening meal at 6 o'clock and give the diners sufficient time to attend the theater without rushing or arriving late.

The baseball and racing organizations will also make changes in their scheduled time for beginning activities each day. In some baseball circles it is believed that a later hour for the ball games will be installed at the Polo Grounds in order to give New Yorkers who will be getting through work an hour earlier by reason of the new plan a chance to witness the games.

The new law will be of particular benefit to those who work on Saturday nights. They will have an hour's shorter workday on March 30, as the clock will jump from 2 to 3 o'clock Sunday morning, March 31.

The hour at 2 A. M. Sunday morning was selected for the introduction of the schedule because there are fewer railroad trains on the road and fewer industries in operation at that time than at any other hour during the week. The measure will be in effect for seven months, or from March 31 to October 30.

Twelve countries of Europe have adopted daylight saving. In the list are England, Germany, France, Italy, Norway, Sweden, Denmark and Portugal.

### "FANCY FREE" FOR ASTOR

Clifton Crawford to Appear April 18 in New Musical Comedy

The next attraction at the Astor Theater to follow "Why Marry?" in Monday night, April 8, will be a musical play entitled "Fancy Free," in which Clifton Crawford will be starred. The book of the play is by Dorothy Donnelly and the music and lyrics by Augustus Barratt. Marilyn Miller will be in the cast.

### NEW PLAY FOR MITZI HAJOS

Henry W. Savage is to present Mitzi Hajos in a new musical comedy this Spring.

## THEATER TICKET BILL NOT LIKELY TO PASS

Sponsoring by Socialist Against Its Favorable Consideration

### —Co-operation Needed

ALBANY (Special).—The bill introduced recently in the Assembly proposing to prohibit the sale of a theater ticket at a price higher than that marked on its face has not yet been reported out of the Codes Committee. But even though it does come up shortly for vote its passage will, it is almost certain, be prevented owing to the fact that a Socialist, August Claessens, is its sponsor and it is not the purpose of the Republicans and Democrats to permit a Socialist to reap the glory from any legislation which is genuinely progressive and beneficial to the public.

The introduction of the bill was the result, it is said here, of the high-handed methods of the ticket speculators during Galli-Curci's season with the Chicago Opera Company at the Lexington Theater, New York. Public opinion expressed itself so vehemently upon speculators' practices during the opera star's engagement that there was little doubt that its influence would be exerted in the Legislature. However, it was not believed that the Socialists would steal a march upon the Democrats and Republicans and be the party which would bring the point to issue.

There is not much chance of the bill being reported this session, but in the event that it is and, by some strange play of fate, should be passed, its effect would go for nought without the active co-operation of the theater managers. The sincerity of the managers' opposition to the speculators would certainly be tested by a law prohibiting the sale of theater tickets at a price in excess of the advertised or printed rate. Managers who are in more or less secret alliance with speculators might print tickets which bear no price and thus help to keep the speculators in the security and affluence that they have always enjoyed.

Other anti-speculator bills have been introduced in the Legislature in years gone by but no effective halt to the operations of the speculators has been made. Assemblyman Claessens' bill proposes to prohibit a person or corporation from selling tickets for theaters or other places of entertainment or amusement at a price in excess of the advertised or printed rate thereof and from establishing any office or agency for such a purpose. The owner, lessee or occupant of a building must not permit such illegal sale in any part of the building.

### NEW BROADHURST PRODUCTION

George Broadhurst has placed in rehearsal a new farce by Mark Swan, entitled "She Walked in Her Sleep." It will be presented shortly out of town. Lois Meredith and Isabel Irving have been engaged for leading roles.

## SHAW AND IBSEN MORE POPULAR THAN EVER IN LOCAL THEATERS

**Seasons of "Mrs. Warren's Profession" and "The Wild Duck" Extended—Public Long Surfeited with Musical Plays**

Shaw and Ibsen have again come into their own. In a season which has been characterized chiefly by musical comedy there appears to be an effort on the part of playgoers to patronize more liberally than ever the works of the Irish and Norwegian dramatists.

Shaw's social drama, "Mrs. Warren's Profession," which was revived by the Washington Square Players at the Comedy Theater on March 11, for a season of two weeks, has proved so popular that the engagement has been extended for two weeks with the result that Mme. Yorska's appearance at the Comedy in Oscar Wilde's "Salome," which was originally scheduled to take place March 25, has been postponed until April 8.

"Mrs. Warren's Profession" has had a varied career here. On its original presentation it met the disfavor of the police and was compelled to close. The agitation against the play gradually subsided, and a revival of it later was not interfered with by the authorities. The second presentation of the play, however, did not prove particularly popular and following a brief career it went on tour. The present production, in which Mary Shaw plays her

original role of Mrs. Warren, has been well received.

While Shaw has been prospering at the Comedy, Ibsen has attracted large crowds to the Plymouth, four blocks further north; and those theatrical wiseacres who predicted that the public would not patronize Ibsen in such times of stress as the present are acknowledging their inability to gauge playgoing tendencies correctly.

"The Wild Duck" met with almost unanimous favor by the critics, some of whom declared it to be the most "commonsensible" production that Ibsen has ever received here. Its popularity too is also attributed partly to the drawing power of Nazimova, and partly to the fact that its present representation, under Arthur Hopkins' direction, marks its first in English in New York.

The engagement of "The Wild Duck" has been extended one week further than was first announced. The final performance will be given on Saturday night, April 6. The next Ibsen play to be presented will be "Hedda Gabler." Mr. Hopkins will also present Mme. Nazimova in "A Doll's House" and "The Master Builder."

### PARIS THEATERS CLOSE Authorities Take Precautions to Reduce Air Raid Peril

PARIS (Special).—The authorities have decided to close all theaters, music halls, and motion picture houses which are not situated near shelters in which patrons can take refuge in the event of air raids.

At the Vaudeville Theater, where Sasha Guitry's "Debureau" is playing, evening performances have been omitted. The Antoine Theater, at which Firmin Gemier has just produced "Antony and Cleopatra," will give daily performances at 1.30 o'clock, and three weekly at 5 o'clock. At the Athénée Theater, the performances will begin at 5.30 o'clock, with two performances weekly at 1.30. Performances at the Bouffes-Parisiens will begin at 7 o'clock.



NEARLY MARRIED

Donald Macdonald and Louise Allen as the Betrothed Couple in "Toot-Toot"

### SCORES STAGE VULGARITY

**Dr. Richard Burton Calls Gertrude Hoffman and Anna Held "Public Enemies"**

HARTFORD, CONN. (Special).—In a lecture before the Hartford Grade Teachers' Club at Unity Hall last week Dr. Richard Burton, professor of literature in the University of Wisconsin, and author of several books upon the drama, took a pessimistic view of American public entertainments, calling Gertrude Hoffman and Anna Held public enemies and criticizing the vulgarity that so frequently forms a part of vaudeville performances.

The prices charged in the legitimate theater, he called "an absurdity and an outrage." He said there were hopeful signs in the drama, however, among them the tendency toward public control.

"Give the people what they want," he declared, "is a disgusting phrase imimical to progress in any art."

### NEW PRODUCING FIRM

Edward Clark, playwright, and Herman Bernard, identified for a long time with the enterprises of the Columbia Amusement Company, have formed a partnership for the purpose of producing plays. H. C. Miner will also be interested in the firm.

Messrs. Clark and Bernard will devote themselves exclusively to the production of high class attractions. Their first venture will be Clark's play, "Bruised Wings," which is to have its preliminary hearing in May.

### MISS MATTHISON IN NEW PLAY

Edith Wynne Matthison is to appear shortly in "The Army with Banners," a comedy by Charles Rann Kennedy, under the management of George H. Brennan. The play will open in New York early in April without a preliminary road tour. In order to devote her entire time to the new production, Miss Matthison has ended her relations with the Shakespeare Playhouse, which has been giving special matinees at the Cort Theater.

## LIBERTY THEATER OPENED AT UPTON

**"Turn to the Right" Given—Plays to Alternate with Camp Entertainments**

Camp Upton's Liberty Theater was opened on March 19 with an audience of officers and enlisted men. The guests were Brigadier General Evan M. Johnson, acting division commander; Brigadier General Thomas H. Rees, 152d Artillery Brigade, and Brigadier General William H. Hay, 184th Infantry Brigade.

Hollis Cooley was the War Department representative present. The attraction was "Turn to the Right," which continued through the remainder of the week, with matinees Saturday and Sunday.

General Johnson declared that on the first and third weeks of each month the shows will be booked from outside, and the second and fourth weeks are to be given over to entertainment by soldiers in camp.

George H. Miller is manager. Most of the soldiers at the opening performance used the books of "Smileage coupons" sent by their home folks.

### OPERA HOUSE SOLD

**Henry W. Kennedy Buys the Lexington at Foreclosure for \$450,000**

The Lexington Opera House was sold at foreclosure March 21 for \$450,000. The buyer was Henry W. Kennedy, representing the Manhattan Life Insurance Company, plaintiff in the action, which was instituted to recover on a judgment amounting to \$491,000. Arthur C. Sheridan conducted the sale.

The opera house which covers an irregular site at Lexington Avenue and Fifty-first Street was built by Oscar Hammerstein in 1914 for the purpose of presenting grand opera. He was restrained from so doing by a contract made with the Metropolitan Opera Company, and in February, 1915, disposed of his interest in the property to the Gersten-Cramer Amusement Company. Since that time everything, from moving pictures to grand opera, has been presented in it to the public. The Chicago Opera Company recently completed a four weeks' season, which was considered unusually successful. The theater is leased for the Summer.

### HOPKINS TO GIVE PLAY

**"April," by Hubert Osborne, to Be Presented at Punch and Judy**

"April," a comedy by Hubert Osborne, will be produced by Charles Hopkins at the Punch and Judy Theater on Tuesday night, April 2. Among those in the cast will be Pauline Lord, Julie Herne, Mrs. Jacques Martin, Margalo Gillmore, Francesca Rotoli, Mitchell Harris, Alphonz Ethier, Charles Hopkins, France Bendsten, Bordon Morris, Jay Strong, Burr Caruth, and C. H. Meredith. "Her Country," now at the Punch and Judy, will be moved to another theater.

### BILLIE BURKE IN NEW PLAY

**To Appear in Hopwood's "The Little Clown"—Plan Revival**

Billie Burke is to again be seen as a dramatic star. Florenz Ziegfeld, Jr., under whose exclusive management Miss Burke will appear, has arranged with Avery Hopwood for a three-act comedy for her use, the title of which is "The Little Clown." The play will be produced in New York early next season. It is also Mr. Ziegfeld's intention to present Miss Burke in an important revival the coming Spring with an all-star cast.



AIMEE DALMORE

Placed by Chamberlain Brown as leading woman for Edward Robins in stock at Toronto. Mr. Brown has under exclusive contract several actors, who can be engaged only through him.

## ANOTHER SEASON OF OPERA COMIQUE

**Society of American Singers, Inc., to Give Several Novelties Next Fall**

Another season of opera comique is planned by the Society of American Singers, Inc. Next Autumn it will occupy a theater yet to be chosen for an engagement of from four to six weeks. In the new season's program will be repetitions of Mozart's "Impresario," Donizetti's "The Night Bell," Gounod's "The Mock Doctor," and Pergolisi's "Maid as Mistress," and several novelties, including Offenbach's "Marriage by Lanterns," Rossini's "Signor Bruschino," Bach's "Phoebus and Pan," Mozart's "Il Seraglio," and Henry Hadley's American prize opera, "Bianca."

The Society of American Singers made its first appearance at the Empire Theater two seasons ago. Last year a more ambitious season of two weeks was played at the Lyceum Theater. William Wade Hinshaw is president and business-manager of the organization. The society aims to obtain funds to rent or purchase its own theater. It has American stockholders, American directors, and American singers.

### TO HOUSE FRENCH ACTORS

**Kahn Offers His Place in Morristown to Copeau Players for Summer**

Otto H. Kahn has offered his summer home in Morristown, N. J., to Jacques Copeau and the players of the Theater du Vieux Colombier for the Summer, and Mr. Copeau and fifteen members of his company will live there from May to October, while preparing the repertoire for the Vieux Colombier's second New York season. Mr. Kahn will spend the Summer on Long Island.

The local season of the French company will end on April 6, and the players will then visit Washington, Philadelphia, Baltimore, and one or two other cities.

In addition to rehearsing for next season's productions, it is probable that the company will also give several open air performances at Cedar Court during the Summer. The second season of the Vieux Colombier will begin in October and will last for about twenty-five weeks.

### NEW MITTENTHAL PRODUCTION

Aubrey Mittenthal will shortly produce a new musical comedy, the book and lyrics of which have been written by Charles Horwitz and the music by George Rosey.

## THEATERS PAY BIG TAX ON ADMISSIONS Sum Amounting to \$4,261,224 Collected by Internal Revenue Department

The internal revenue collections for January, which have just been compiled, show an unexpectedly large contribution from taxes on admissions to theaters, according to word received from the Revenue Department in Washington at the local headquarters of the United Managers' Protective Association. The amount realized was \$4,261,224. In December the figure was \$1,435,225.

The amusement tax exceeded all others of special character enacted under the revenue law of last October.

Some part of this increase is believed to have been due to the great crowds that flocked to the theaters on the "heatless" Mondays in January. Under normal conditions, however, the tax on admissions is looked to by Treasury officials to help pay a generous share of the Government's war bills.

### MILLER THEATER TO OPEN Notable Cast to Appear in "The Fountain of Youth"

Henry Miller will open his new theater in West Forty-third street on April 1 with "The Fountain of Youth," a comedy by Louis Evan Shipman.

A notable cast has been engaged for the play and includes, in addition to Mr. Miller, Olive Tell, Lucile Watson, Hilda Spong, Frank Kemble Cooper, Lillian Cooper and Frank Sylvester.

### ACQUIRES WAR PLAY

"Out of Hell," a war play by Berte Thomas, which was recently produced in London, has been acquired for America by A. H. Woods. The piece has only four characters, played by two people.



IDA MULLA

The Slave Buyer in "Chu Chin Chow." The photograph shows Miss Mulla as she appeared in "All Baba" at the Chicago Opera House during the World's Fair.

## HEARD ON THE RIALTO

The seventh anniversary of the establishment of the Winter Garden was celebrated last Wednesday night. The occasion was known as "Jolson Night," in honor of the actor who has become the star of the house since his first rather inconspicuous appearance with the original company in "La Belle Paree" and "Bow Sing" on March 20, 1911. All the members of this company were invited to the anniversary performance, and Jolson sang a number of his song hits of past years.

Of the thirty-five members of the original cast at the Winter Garden two others beside Jolson are in the current production, "Sinbad"—Grace Washburn and Edgar Atchison Ely. A glance at the programs of "Bow Sing" and "La Belle Paree" reveals the names of several who are prominently known in the theatrical world, but also several who have passed into obscurity. In the casts were Harry Fisher, Stella Mayhew, Dorothy Jardon, Mitzi Hajos, Mlle. Dazie, Kitty Gordon, Paul Nicholson, Barney Bernard, Lee Harrison, Ray Cox, Tempest and Sunshine, Mlle. Yvette, Arthur Cunningham, the Hess sisters, Jean Aylwin, Harold A. Rose, Robert Dore and Herbert Frank.

Lyster Chambers, who plays the part of Dr. Relling in "The Wild Duck," was Chicago correspondent of the MIRROR several years ago. In his reporter days Mr. Chambers was particularly interested in the histrionic side of theatrical life and indulged this interest by appearing occasionally in amateur productions. Eventually, however, he turned to professional acting. During his career he has played many conspicuous roles.

Andreas Dippel's production of "The Love Mill" suddenly closed its engagement at the Forty-eighth Street Theater last Monday night. Mr. Dippel took over the musical comedy recently and hoped to continue it indefinitely, but the business did not warrant it. He expects to send the production on tour next season.

Meanwhile, "The Man Who Stayed at Home" will begin an engagement at the Forty-eighth Street, under the direction of the Fort Pitt Theatrical Company. This play, which was presented in New York during the early part of the war by William A. Brady, under the title of "The White Feather," was not received favorably and its career at the Comedy Theater was brief. Later, under different management and with its original restored, it began a highly successful tour of Canada, and long engagements in Boston and Pittsburgh followed. Now Mr. Brady, who once owned the play, is again to share in its receipts as manager of the Forty-eighth Street Theater.

Tom Powers, who won considerable popularity in New York last season for his natural performances in "Mr. Lazarus" and "Oh Boy," was a visitor to Broadway last week. He is a member of the Royal Flying Corps and is on his way to Europe, following a course of training in Montreal and Texas.

THE MIRROR herewith prints the memorable speech of Milt Shanks, the character played by Lionel Barrymore in "The Copperhead," in which a secret of forty years is disclosed, and the spirit of Lincoln evoked in a subtly haunting manner. Shanks has called his neighbors to his home to "hear something that he has to tell," and among those present are veterans of the G. A. R., who are his implacable enemies because of his supposed disloyalty to the Union cause in the Civil War.

Shanks—Colonel, do you recollect the time you druv me to the train in March o' '61?

Hardy—Very well. You went to look at cattle.

Shanks—That's what I told you. I wuz called to Washington by Lincoln, an', two days later, at night, in his library . . . White House . . . he walked over to erd a winder and without turning around, he says: "Milt" . . . Funny, I remember a clock tickin' on the mantelpiece . . . I sez: "Mr. President." "Milt, how much do you love yer country?" "I calculate I'd die fur it," I sez. "Thousands o' the boys is a-cryin' to do that." Then he turned around. "Would you give up sumpin' more'n life?" "Try me," I sez. The president run his hands thru his hair an' went on . . . "It means to be odious in the eyes of men and women . . . ter eat yer heart out . . . alone . . . fer you can't tell yer wife . . . ner chile . . . ner friend." "Go on," I sez. "The Southern sympathizers are organizing in our State . . . really worse than the soldiers. I want you ter jine them Knights o' the Golden Circle . . . ter be one of them . . . their leader, if you kin. I need you, Milt. Yer country needs you." Hadn't been two minutes since he was laffin', but he lifted his hands, and it seemed we wuz the only folks in the world . . . and that clock . . . funny, I remember that. "I'll do it," I sez. He tuk a little flag out o' his pocket . . . like as not this very one . . . put it on the table like I'm putting it. "As Chief Magistrate I muster you into the nation's service," he said. He took my hand and laid it where the blue is and all the stars, and put his hand over mine. Only open, of course . . . and said nuthin' . . . jes' looked in my eyes . . . an' looked. . . . Well, I jined 'em. It wuz terrible, when I couldn't tell the boy . . . when he marched off. Sixteen, you know . . . blue eyes. . . . It ruined the governor that pardoned me out o' Joliet, where I wuz convicted . . . but I've allers figured he had his orders from Washington . . . same as me . . . an' couldn't talk about it. An' even when Vicksburg come, and Joey was dead, why the war was over.

Hardy—But, damn it, in all these years we've despised you, why haven't you told?

Shanks—Told who? Couldn't tell Joey or his mother, and, with them gone . . . everything else seemed so . . . so useless. Only now, when it's separatin' her an' Philip an' spoilin' her election . . . in the school board. Hardy—Her election! Why, damn it, that story'd elect a wooden Indian!



CHARLES DERICKSON

Leading juvenile in "The Love Mill." Mr. Derickson has appeared in "The Blue Paradise," with Clifton Crawford in "Her Soldier Boy," and has played dramatic parts with Marie Tempest and with Lou Tellegen in "The Ware Case."

### SUIT OVER "SEVENTEEN"

#### Stuart Walker Declares He Dramatized Booth Tarkington's Book

Stuart Walker, producer of the play, "Seventeen," now running at the Booth Theater, sought to obtain from Supreme Court Justice Donnelly last week an injunction to prevent Stannard Mears and Hugh Stanislaus Stange from representing themselves to be the actual dramatists of the Booth Tarkington's book of the same name. The motion was denied.

Walker alleged in an affidavit that he intended to press a suit which he has begun to cancel a contract he and Maximilian Elser, Jr., as producers, made with the defendants, as playwrights, on April 29 last. This contract provided for the payment of royalties to Mears and Stange. Walker, in his suit, demands the return of royalties already paid.

The motion for an injunction was based, as is the suit, upon the claim that Walker entered into the contract under the mistaken belief that the defendants held exclusive dramatic rights to any production based upon the Tarkington book.

Walker says in his complaint that when he looked over the first act submitted to him by the defendants he found it so "inartistic and amateurish" that he discarded it and wrote the play which is now being produced.

Mears and Stange declared in opposing the motion that it was actually their play which is now being produced at the Booth.

### AMELIA BINGHAM TO APPEAR

Amelia Bingham, who has not played a part in a Broadway production in several years, has been engaged by William Moore Patch for the leading feminine role in his production of a spy melodrama, "The Man Who Stayed at Home," to be presented at the Forty-eighth Street Theater beginning April 1. "The Man Who Stayed at Home" is a new version of the English drama, "The White Feather," produced in London three years ago and later in New York.

### "HEDDA GABLER" APRIL 8

The engagement of "The Wild Duck" at the Plymouth has been extended one week, and the final performance is now scheduled for April 6. On the following Monday Madame Nazimova will revive "Hedda Gabler," which will be given for two weeks.

ESTABLISHED JANUARY 4, 1879

# DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Monday in New York

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,

President

LYMAN O. FISKE,

Secretary and Manager

## SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

## DAYLIGHT SAVING AND THE THEATERS

**N**OW that the daylight saving measure is assured, there appears to be little concern among either motion picture or theatrical men about its effect on theater patronage.

Opposition to the bill on the ground that it would tend to keep people out-of-doors and away from entertainment offered under a roof, was a bit too selfish to enlist general support, and there was never any reason to suppose that protests would influence the Washington legislators.

Experiences of the past year have engendered a faith in the adaptability of the public and business to the needs of the times. Calamity howlers have found that their forecasts of evil days failed to materialize, and instead of hysterical fear the prevalent attitude in the motion picture industry, as elsewhere, is one of quiet confidence and resignation to changes that cannot be avoided.

To what extent the new working hours will diminish theater attendance is, of course, problematical, but there can be no question of the wisdom of a determination to continue business as though nothing had happened and await developments.

## WHEN THE SALT HAS LOST ITS SAVOR

**U**NDERSTAND at once that the right of a manager to fill his theater and "turn 'em away," is not questioned in a case like that which is here presented. It is cited in order to show how a production that has made its legitimate run can be electrified and kept in action. This is all right. The principle holds in every line of business. Objection to the plan is proper, however, when the plan is worked up to make the public believe that a condition exists when it doesn't. Reduced to the irreducible, the plan is a species of hypocrisy. A celebrated writer has said "There is some virtue in nearly every crime except hypocrisy." The case cited is by no means a crime, but it is out of plumb.

Here is the case: One of the



most successful productions of the New York season has nearly exhausted its propulsion. Solely on its merit, it has had its day. But the manager, not content with an accumulation of laurels, is desirous of making a record which will stretch far beyond that of any competitor. To accomplish this, it is necessary to keep up the appearance of a waiting line on the sidewalk in front of the house. To do this, the manager employs a company of boys with handfuls of what are known as lithograph tickets. These are handed to the passing throng. The lithographic ticket per se, is an admission to the back rows of the uppermost tiers of a theater, as pay for lithographing in show windows and other public places.

When lithographic tickets are distributed in the streets by the hundreds they cease to be what is claimed. The man or woman who takes them as free handouts, presents the tickets at the boxoffice at a stated hour on a stated day, after all of the best seats have been sold. But by paying "a slight advance" on the regular boxoffice price, the holders secure admission-seats somewhere. The more advance the holders pay, the better seats they get. As the hour is late admissions to the poorest seats are gone, and holders of the lithograph tickets are informed that by paying an "extra advance" better seats may be had. The holders of the pasteboards obtained on the streets not caring to lose time by going elsewhere, "plank down" the "extra advance," and gets whatever the boxoffice hands out.

There may be ways of getting around this sort of procedure in order to "make a record," which saves the plan from being called illegitimate, but it isn't just exactly "on the level." To say the least—to be charitable—the operation is not calculated to elevate the manager who resorts to the method, in the estimation of the public.

"If the salt has lost its savor," it should not be passed around the second time. In another way, when the play has earned all there is in it, it is not quite the square deal to try to force it by the means we have described.

## SPREAD OF CLASS A THEATERS

**S**OME months ago THE MIRROR gave space to the complaint of a prominent exhibitor, who maintained with considerable emphasis that the supply of genuine feature screen attractions, on a par with those of an earlier period, was inadequate.

THE MIRROR believed that there was scant foundation for the complaint even at that time, and to-day, with the more than ever generous offering of elaborate productions, there is still less excuse for a sentimental eulogy of a bygone period.

We have an over-abundance of photoplays long and short and of every conceivable character and it may be noted with gratification that the inclination of the more gifted of our producing directors is toward works of a pretentious and strongly individual character, rather than contributions to a program schedule with its necessary limitations.

With the more definite classification of photoplays according to their quality, length and value there has followed inevitably a division of theaters into corresponding classes, and the most marked tendency of the present is the spread of what may be termed Class A theaters.

In this division are included the many houses that are gradually swinging over from legitimate attractions to motion pictures because the small number of road companies does not permit anything like a full list of stage bookings. Many of these houses made their first break into the picture field with GRIFFITH's "The Birth of a Nation," or LYMAN HOWE's travel films, and in the past year have become an ever ready market for screen productions of the best caliber.

The Class A division also embraces the theaters modeled after the New York Strand, Rialto and Rivoli which are becoming increasingly popular throughout the country, and it may be noted, to the detriment of the small exhibitors.

As the power of the large theater and the strong feature spreads, it is natural that the influence of the small showman should contract. The Class B house, with its conventional program and low price scale, holds a secure place in the amusement life of many communities, but it is not here that one may look for the true advancement of photoplays.

Exhibitor-distribution movements of the kind much in vogue at this time no doubt will prove a factor in supplying these houses with pictures at a reasonable cost, and the same spirit of co-operation may prolong the life of the cheap Class C house, which is a passing relic of old conditions.

But everything points to the Class A division in pictures and theaters as the fertile field awaiting further development.

## A LITTLE SHAKESPEARE NOW AND THEN

**W**E are glad to know that the present theatrical season in New York is not to reach its final without revivals of some Shakespearean plays. Several have been given, but there has been no run of SHAKESPEARE, and it is not likely now that there will be any before the legitimate houses ring down their curtains.

The revivals we have had thus far have been matinee performances. EDITH WYNNE MATTISON brought out for an afternoon, "The Merchant of Venice" and "As You Like It," and last week TYRONE POWER was seen in "Julius Caesar" which was last given here, we believe, when FAVERSHAM and POWER appeared in the same cast.

We learn that the season is not to close without a revival of "Hamlet" and "Macbeth." We should have SHAKESPEARE every season, but "HAMLET" should never be left out. Time cannot wither it, and if it falls to the lot of Mr. POWER to appear in the greatest of all Shakespearean tragedies, it will be greatly to his credit.

When we say we should have SHAKESPEARE every season, we mean SHAKESPEARE by actors who can interpret SHAKESPEARE intelligently. Heavens knows we have had enough of SHAKESPEARE by some who ought to have known better. It is not to the credit of New York managers who deal in the legitimate to let a season pass without a production of "Hamlet." Have "Richard III" and "Romeo and Juliet" been forgotten? We hope that they, too, may be revived.

# NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"A Pair of Petticoats," Comedy of Manners and Morals of Wartime London; "Getting Together" Most Thrilling War Play of Season; "Pan and the Young Shepherd"

## A PAIR OF PETTICOATS

Comedy in Three Acts, by Cyril Harcourt. Produced by the Shuberts at the Forty-fourth Street Roof Theater, March 18.

General Carew.....George Giddens  
Sibyl Carew.....Maud Hanaford  
Captain Eric Lowndes, D.S.O.....Leonard Mudie  
Dr. Ross.....Roy Gordon  
Captain the Earl of Growsborough, D.S.O.....Cyril Harcourt  
Commander Sir Rupert Yeld, R.N.R.Y.....Norman Trevor  
Ferrers.....Byron Russell  
Thomas.....Henry Travers  
Mrs. Rockingham.....Laura Hope Crews

In his new comedy, "A Pair of Petticoats," Cyril Harcourt displays the same facility for scintillating dialogue and novel characterization that distinguished his earlier work, "A Pair of Silk Stockings." And the result is a play which is always smartly amusing, albeit that in "A Pair of Petticoats" there is not visible the ingenuity of situation or the amusing naturalness of the story that made "A Pair of Silk Stockings" such an entertaining comedy.

Interestingly new characters and sparkling dialogue, combined with a performance of distinction by a well-balanced cast, should be of as much value to New York's drama-hungry public as a play in which these qualities are lacking, but in which plenty of emphasis is placed upon the substantiality of the plot. If Mr. Harcourt can write interesting three-act comedies which are based upon nothing more than a simple case of mistaken identity, then he possesses a talent which should place him among the most successful playwrights of the day.

"A Pair of Petticoats" reflects a certain philosophy which the war has engendered in London society concerning the standard of conduct. A spirit of toleration for affairs de coeur, which are not entirely respectable, is abroad in the land, and a resourceful young widow plans a reform movement which will bring love back into the repute it enjoyed before the war.

The reform campaign, however, does not progress far for she is brought into contact with a naval commander, an expert in feminine psychology, who in a remarkably adroit scene, gives her an insight into her inconsistency as well as into his magnetic masterful character.

In the end he convinces her entirely of the futility of her plans—plans which embraced the desire, through silly scandal, to interfere in the pure love of her best friend and a young army officer, home on leave—and marries her with an idea to reform her.

There is considerable charm in the unfolding of this gossamer tale and most of it lies in the characters. There is especially a capital sketch of a frank, good-humored old soldier of many injurious campaigns. Mr. Harcourt plays this part with every appreciation of its values. Norman Trevor acts the role of the man who understood women with his usual ease and polish. George Giddens was an irascible old colonel whom the War Office had retired to a position of licking stamps at home. Laura Hope Crews gave an unusually clever performance of the mischief-making widow, whose boudoir was a "fairyland court of injustice."

Others were Leonard Mudie, as a sincere and likable young lover; Maud Hanaford, as an impulsive sweetheart;

Roy Gordon, as a somewhat bumptious American, and Henry Travers, as a butler with an irrepressible cockney accent.

## GETTING TOGETHER

Play in Three Acts, by Ian Hay, J. Hartley Manners, and Percival Knight, with Songs by Lieutenant Gitz Rice. Produced by the British-Canadian Recruiting Mission, at the Lyric Theater, March 18.

Orrin Palmer.....Holbrook Blinn  
A Servant.....Edwin Taylor  
Mrs. Palmer.....Blanche Bates  
Edward Wadsworth.....William Roselle  
First Recruit.....Leonard Barry  
Second Recruit.....William Rowland  
Third Recruit.....James Flint  
First Spectator.....E. J. Kennedy  
Second Spectator.....John Thorne  
Third Spectator.....W. J. O'Neill  
Fourth Spectator.....Timothy Conway  
Fifth Spectator.....Edwin Taylor  
Warrant Officer.....Harrison Brockbank  
Lieutenant Gitz Rice.....Lieutenant Gitz Rice  
A Retired Bellhop.....Harry Blakemore  
A Woman.....Harriet Sterling  
British Sergeant.....Sergt. L. Shannon Cormack  
British Soldier.....Private Charles Francis  
A Poilu.....Gustave Rolland  
Sergeant Atkins.....Percival Knight  
Santa Claus.....Harrison Brockbank  
Death.....Private Charles Francis  
Sergeant Jennings.....John Thorne  
First British Soldier.....Edwin Taylor  
First American Soldier.....Arthur Ray  
Second American Soldier.....E. J. Kennedy  
War Tank Officer.....Sergt. L. Shannon Cormack  
British Surgeon.....Private Charles Francis  
Miss Fletcher.....Dorothy Knight  
A Waitress.....Suzanne Feday  
A Refugee.....Ruth Benson

"Getting Together," which the British-Canadian Recruiting Mission presented at the Lyric Theater for a week beginning March 18, proved to be the most thrilling war play of the season. Upon the framework of a story which concerned the reaction of the war upon a family unhappy in domestic complications, the authors have hung a number of scenes of a martial nature, and these scenes, devised to appeal to the patriotic and adventurous spirit of man, are stirring to a degree greater than that observed in the previous presentations of war melodrama.

One of the scenes represented graphically a tank attack upon the enemy. An interior section of a front line trench occupied by Britishers and Americans is shown. It is just before dawn and the news sweeps through the trench that a surprise attack is to be made. As the

time grows shorter the tension increases. Presently the men set their ladders against the parapet. The captain blows his whistle and over the top they go, rushing in the wake of the monstrous machine with its sputtering and deadly gun fire.

There was a typical Hartley Manners scene—the Manners of "Out There"—in which a wounded Tommy, as he is carried away on a stretcher, is expressing fond regard for a spiked helmet which he has taken from a captured German. Percival Knight's "Fantasy of the Trenches," which was recently seen at the Plymouth Theater, was given an effective performance, with Mr. Knight as the Tommy, Holbrook Blinn as the American and Gustave Rolland as the Poilu. A recruiting scene depicted various volunteers in the act of enlisting in the service, and here Lieut. Rice, of the First Canadian contingent, sang two of his own songs with splendid effect.

Blanche Bates and Holbrook Blinn played the leading parts in the domestic drama, which was interwoven unobtrusively with the war scenes. They appeared as wife and husband disillusioned by life, who find regeneration in their mutual devotion and service on behalf of their country.

The keynote of the play came at its conclusion, when the man turned to his wife and said: "Well, I'm glad we've at last found something to talk about." He was, of course, referring to the war and to their recent part in it. And the wife replied—which sums up the message, if there is one, of the play—"I'm glad we've at last found something to do."

Thirty-one actors and actresses volunteered their services for the production, and the cast included several British soldiers who had never appeared on the stage before.

## LOVE'S LIGHTNING

Ada Patterson and Robert Edeson have collaborated on a new play, entitled "Love's Lightning," which George D. Grundy is presenting in the Lexington Theater this week. Grace Carlyle and Norman Hackett appear in the leading roles.



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A POKER GAME OF UNUSUAL INTEREST  
Ethel Barrymore in "The Off Chance" Detects Edward Emery's Effort to Cheat Cyril Keightley Out of a Very Respectable Amount of Money

PAN AND THE YOUNG SHEPHERD

Pastoral Comedy in Two Acts and Seven Scenes, by Maurice Hewlett. Acting Version by Granville Barker. Incidental Music by W. Franke Harling. Produced by the Greenwich Village Players at the Greenwich Village Theater, March 18.

Geron.....	Joseph Macaulay
Neanias.....	Sydney Carlyle
Balkis.....	Grace Henderson
Tucker.....	Everett Glass
Mepus.....	Edwin Strawbridge
Sphorx.....	Harold Meltzer
Melia.....	Margaret Fareleigh
Aglae.....	Fania Marinoff
Erotion.....	Ruth Ober
Sitya.....	Janet Brownell
Geerna.....	Hazel Bands
Phosno.....	Anita Day
Dryas.....	Helen Robbins
Adora.....	Mary Pyne
	Frank Conroy

The impression one has in coming away from "Pan and the Young Shepherd" with which the Greenwich Village Players supplant the ultimately successful treatise on the sociological revolt of Miss Karen Borneman, is that it possesses everything except drama. The familiar charm of all Maurice Hewlett's work, especially marked in this pastoral comedy, which is a rare blend of poetic fancy and cold reality, has been retained in full measure. The lines are read with poignancy by well interpreted characters, and the highly artistic manner in which it has been mounted creates a delightful atmosphere, but it distinctly lacks theatrical vitality.

That a play of this sort has its audiences goes without saying, but it must have taken more than the usual courage to place it on view when the usual cry is for more substantial show shop fare. But no one would ever accuse the Village Players of making a compromise with public taste. The proprietors have chosen an appropriate season for the production. We should be more in tune to poesy in the Spring.

Prepared for the stage by H. Granville Barker from the original, which was hardly intended for the stage, the play recounts a tale that would exert all the talents of a poet to make reading matter of it again.

As Neanias, the young shepherd, who hears the call of love in a distinctly different fashion from the rustic materialists about him, and who selects a wife from among the Seven Daughters of Earth, dwellers in scanty raiment of a hilltop, Sydney Carlyle gives a performance marked with certain ability. Practically the whole exposition rests upon his shoulders, and except for a few lapses into indistinction he bears up especially well under the burden. Fania Marinoff, who heretofore has been heard from at great length as the Players leading woman, gives some excellent pantomime acting in the role of the mute Aglae, Neanias's wife, who had been struck dumb by Pan for resisting him.

The young shepherd's mother, Balkis, is handled with genuine worth by Grace Henderson, and Harold Meltzer, Everett Glass, and Edwin Strawbridge get all the values out of the small roles of some rustics, especially Mr. Meltzer. Pan is played by Frank Conroy, the director. Mr. Conroy and Roy Mitchell, the technical director of the enterprise, deserve great credit for a beautiful production. Pleasing incidental music was furnished by W. Frank Harling, and mention should be made of an especially artistic scene curtain painted by Norman Jacobson.

## MOTION PICTURE OPTION BILL INTRODUCED IN LEGISLATURE

**Success Largely Depends on Up-State Fight—Exhibitor Captains Prepare for Active Campaign**

The Motion Picture Option bill was introduced into the State Legislature, Thursday, March 21, by Senator George F. Thompson of Niagara and Assemblyman Clarence F. Welsh of Albany. The bill will have a hearing before the joint codes committee of the Senate and Assembly, April 3.

The fate of the bill in reality now depends upon the organized campaign of the up-state exhibitors. The exhibitors of the lower part of New York have been working shoulder to shoulder for weeks and the campaign is well developed. Whether the Motion Picture Option bill becomes a law consequently depends entirely upon the handling of the up-state fight to organize public sentiment and influence the votes of the legislators of these districts.

### One Clause Added

The bill is the same as recently approved, with the exception of an added clause suggested by the Conference of Mayors of the State of New York, which has been inserted into the bill as introduced. This clause reads:

"Nothing herein contained, however, shall prohibit these Common Council or other local governing body from authorizing motion picture exhibitions at any hour after two o'clock, in the afternoon on such day."

This measure was approved by the State Conference of Mayors and it is also announced that it has the endorsement of the New York State Federation of Labor. The People's Institute, through its head, John Collier, has emphatically approved of the bill, and declared it a public necessity.

The introduction of the bill was in charge of a committee representing the motion picture interests and composed of Max Spiegel, secretary of the Mitchell H. Mark Realty Corporation, controlling the Strand chain of theaters, Henry C. Price, representing the exhibitors of Buffalo, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Last week's work on the Motion Picture Option bill started on Tuesday, March 19, at the Hotel Ten Eyck in Albany with a two-day conference between the exhibitor-captains, appointed at the previous Albany session, and the Allied Committee of the Motion Picture Industry. At this previous meeting an exhibitor-captain was appointed for each of the fifty-one senatorial districts of the State, the exhibitor-captain in turn being given the authority of appointing three associate exhibitors as aids to cover the assembly divisions of his district.

These exhibitor-captains were appointed to sound out the sentiment of their districts, get in touch with the big men of their communities, see and talk with their legislators, in fact to do everything in their power to organize public opinion behind the bill. This, in reality was going to the bottom of the ladder and starting the real fight there. Thus the campaign was organized in exactly the way the State and National political parties conduct their own work.

### Exhibitor-Captains Meet

These exhibitor-captains got together at the Ten Eyck on Tuesday and presented detailed reports of the work accomplished in their individual districts. These reports indicate a general change in the sentiment of legislators toward the exhibition of motion pictures on Sunday since the subject was agitated

at the Legislative session a year ago.

The State situation was carefully examined. Exhibitor-captains who had failed to respond were immediately succeeded by live wires, so that at the present moment the motion picture people have an active and aggressive fighter for their interest in every State district.

The fruits of the campaign are already manifesting themselves. In Buffalo, for instance, an exhibitors' committee for Sunday opening is conducting a strenuous campaign. In the past week this organization has secured the unanimous support of all Buffalo daily and Sunday newspapers. These publications are running big news articles and half column editorials backing the campaign for the exhibition of Sunday motion pictures.

In Schenectady the exhibitors have organized and are pooling their advertising, buying half pages in the Schenectady newspapers to tell the public their reasons for wanting Sunday motion pictures. Exhibitors in other cities are doing this, following out a campaign carefully mapped out at the Albany meetings.

Meetings are now being held in various cities and towns throughout the State, at which exhibitors are organizing for their individual district campaigns. It is realized that the ultimate fate of the Motion Picture Option bill entirely depends upon the vigor put into the fight up-State.

The Universal Film Manufacturing Company took motion pictures of the Allied Committee in Albany and also took close-ups of Senator Thompson and Assemblyman Welsh. These pictures will be given wide distributing throughout the State during the campaign.

### Secure Distinguished Sponsors

Motion picture men are being congratulated upon the tactful way their campaign has been conducted in Albany, and particularly that they were able to secure two such able and distinguished legislators as Senator George F. Thompson and Assemblyman Clarence F. Welsh to sponsor the bill. Senator Thompson is well known throughout the State for his activities in behalf of public utilities.



PEARL WHITE IN HER DRESSING-ROOM  
Star of "House of Hate" Swamped by Letters from Admirers

## "HANDS UP" IS AN OPERA HOUSE TO ASTRA PICTURE Pathé Announces New Mystery Serial by Gilson Willets

### OPERA HOUSE TO SHOW PICTURES

**Metropolitan Will Be Taken Over for Summer by S. L. Rothapfel**

The first serial the Astra Film Corporation will produce for Pathé on the Pacific Coast is "Hands Up," from the story and scenario by Gilson Willets, a well-known novelist and traveler, who has been engaged on Pathé productions for many months.

"Hands Up" will be produced in Astra's California studio, under the superintendence of L. J. Gasnier, president of the Astra Corporation, who has supervised such successful Pathé serials as "The Iron Claw," "The Shielding Shadow," "The Fatal Ring," "The House of Hate," and many others. It will be directed by James Horne, who was responsible for the good work in the serial, "The Voice on the Wire."

The story of "Hands Up" deals with the search of the last descendant of the Incas, the rulers of Peru before the advent of the Spaniards on this continent, for the buried treasure of his forefathers and for the girl, also descended from the Incas, whom it was prophesied he would marry and restore his race to its former greatness.



MADGE KENNEDY CONSIDERABLY STARTLED  
In Goldwyn Production, "The Danger Game"

The Metropolitan Opera House, New York, goal of singers the world over, and home of all that is finest in music, will become a motion picture theater the first week in May of this year, and under the direction of S. L. Rothapfel will be given over until October, to a series of entertainments of the sort he has made familiar to theatergoers at the Rivoli and the Rialto.

Although definite arrangements have not been completed, it is probable that Mr. Rothapfel will open the Metropolitan with D. W. Griffith's new spectacle.

Arrangements were concluded March 20 between the board of trustees of the Opera House and Mr. Rothapfel, whereby the latter is to have a free hand in developing in the Metropolitan an entertainment of the character which has placed his present institutions foremost in their field. The trustees, knowing the dignified and artistic character of the programs now being presented in those institutions, were satisfied that the Metropolitan Opera House would suffer not the slightest loss of prestige through housing a similar entertainment.

The orchestra now playing in the Opera House will be retained as nearly intact as possible for the Summer, and will be under the direction of Hugo Reisenfeld, musical director of the orchestra at the Rivoli and the Rialto. The scale of prices to be adopted will be approximately the same as that now prevailing in the other Rothapfel theaters.

It is probable that motion picture productions of more than ordinarily spectacular nature will be featured.

### LATIN QUARTER SCENES

Charles Chambers, artist and illustrator, is making the sketches for the interior scenes of "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company. A number of the scenes of the story are laid in the Latin Quarter of Paris. Mr. Chambers spent several years in the Quarter during his student days and is thoroughly familiar with it through personal contact with the surroundings.

## LASKY PRAISES NEW WAR FILM OF D. W. GRIFFITH

**President of Famous Players-Lasky Corp. Arrives East Enthusiastic Over "Hearts of the World"**

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, recently arrived in New York from California, where he has been active in the supervision of Western filings of Paramount and Arclight pictures. Mr. Lasky is the first motion picture man to reach New York since the eventful showing of D. W. Griffith's new film masterpiece, "Hearts of the World," which has set the entire Pacific coast agog, and his enthusiasm over this production has for the time being even overshadowed in his mind the activities and plans of his own organization.

"In describing the wonders of this cinema, words are inadequate. I delayed my trip East just to attend the premiere and I want to say it proved one of the greatest evenings of my life.

"The most stirring battle scenes—actual views of war—ever screened, appear in this picture. We are taken from the quiet simplicity of a French village on to the great battlefields; we see miles of batteries, fleets of tanks and air craft; rushing lines of soldiers; we are taken into the French and German trenches and America's duty is impressed upon us in a way which will never be forgotten.

"In regard to the film industry at large, I have never been more confident, never more satisfied. Despite the world conditions or the frequent rumors and calamitous mutterings through underground channels to the effect that the film industry was experiencing vicissi-

tudes unparalleled in its history, I have noticed no such tendency—at least so far as the interest with which I am allied or concerned.

"There was never a more consistent demand for good pictures, and good pictures are the only kind in which I am at all interested. Nor do I say this in any bumptious spirit. It may sound platitudeous to say that only the best is worth struggling for, but such is the fact. And while to feel absolute satisfaction would be a sign of stagnation, I can certainly say that we are progressing steadily toward the highest mark in the industry. That is sufficient to indicate that progress is certain and sure.

"I have come East, according to my custom, to spend six weeks in New York, familiarizing myself with the developments on the Atlantic side of the continent, and primarily, to arrange for the influx of stars to the West. A number of prominent stars including Fred Stone, our newest screen acquisition, will come to the coast during this Spring and Summer, owing to the nature of the productions selected for them and because of climatic conditions.

"As to the productional activities in California, I am pleased with the advance that is being made all along the line. At the time of my leaving a number of companies were at work in our Hollywood studios, including those headed by Mary Pickford, Douglas Fairbanks, and others."

### BRADY TO FILM "WAY DOWN EAST" Adaptation of Famous Rural Drama Among Projects of Producer

William A. Brady is planning a motion picture production of his most famous stage success, "Way Down East." The play, by Lottie Blair Parker, was originally presented Feb. 7, 1898, at the Manhattan Opera House with a cast that included Howard Kyle, George Backus and the late Phoebe Davis. It has been one of the most profitable enterprises in American theatrical history. Indeed, its only rival as a rural drama from the standpoint of popularity was Denman Thompson's "The Old Homestead." For many years several companies presented the play throughout the country, with Miss Davis heading the principal organization.

Upon his recent retirement from the World Film Company, Mr. Brady announced that he would continue the presentation of motion pictures, confining his chief activities to productions of such spectacular melodramas as "The Whip" and "Stolen Orders." The former has been produced, and the latter is now in the making under the direction of Mr. Brady, assisted by Harley Knoles and George Kelson. A large cast will enact "Stolen Orders," and the stars will include Kitty Gordon, Montagu Love, Carlyle Blackwell, June Elvidge, George MacQuarrie and Madge Evans. A sensational feature of the production will be a battle in the air between a giant Zeppelin and a hydroplane.

The production of the film version of "Way Down East" will begin, it is reported, upon the completion of "Stolen Orders."

### SENNETT STUDIOS BUSY

Work is progressing rapidly on "Friend Husband," an April release of the Paramount-Mack Sennett comedies. In this film Charlie Murray, Wayland Trask, and Mary Thurman are featured. Walter Wright is director. The one following that will be "Saucy Madeline," with Ben Turpin, Charlie Lynn, and Polly Moran. "Sheriff Nell's Tussle" is the current release, and Polly Moran is in the title-role, with Ben Turpin, Wm. Armstrong, Gonda Durand, Al. McKinnon, and others in the cast. William Campbell is director.



SCENE FROM "STOLEN ORDERS"  
William A. Brady Picture Starring Kitty Gordon with Montagu Love

### MITCHEL MARK DIES IN BUFFALO Head of Strand Corporation and Pioneer in Erection of Large Theaters Passes Away

Mitchel H. Mark, president of the Strand Theater Corporation, died March 20, in his home in Buffalo, N. Y. He was born in Greenville, S. C. in 1862, and came to New York when he was fifteen years of age, going to work for Young Bros., the hatters. Later he opened a hat store of his own in Buffalo and not long after that became interested in motion pictures, then in their earliest stages. He gave one of the first public exhibitions of films in a tiny converted store in Buffalo.

Since this entry into the business as one of the pioneer exhibitors he had built many theaters in the United States and Canada. The Strand Theater in New York was the largest of these. He was also known for his promotion of penny arcades.

Mr. Mark had been in poor health, attributed to overwork in his many activities. Interested in thirty-two large new picture theaters in various cities, most of which he had built, he was also one of the chief stockholders in the American Wire Wheel Company, and

also has recently perfected an invention of a machine for the insertion of lace in delicate fabrics. Four years ago Mr. Mark opened the Strand Theater, the first of its kind.

Mr. Mark is survived by a wife, two daughters, Winnifred Mark and Mrs. Max Spiegel; a brother, Moe Mark, and a sister, Mrs. W. Rosenthal.

### RUSSIAN FILM FOR GENERAL "Why—the Bolsheviks," a Spectacular Production of Timely Nature

"Why—the Bolsheviks," a highly dramatic production de luxe dealing with the historical motive for the present day upheaval in Russia is the most recent feature release to be given national distribution by General Film Company.

Steps will be taken at once to give this film a presentation in four leading cities, following which an introduction will be undertaken in other territory until the whole country is covered. The arrangement includes the United States and Canada, except the local New York territory. A lavish display of advertising aids in keeping with the character of the production is available, with five-color posters in 24-sheet, 6-sheet, 3-sheet and 1-sheet selections, colored 22 x 28 and 11 x 14 lobby display stills, black and white 8 x 10 stills, a three-color window card, slides and cut electros of all sizes besides heralds. The picture is controlled by the Export and Import Film Co., Inc.

This film, described as one of the most intensely dramatic and stirring picturization of class conflict ever consummated, lays claim also to extreme spectacular beauty. Insuring its historical and technical correctness it was produced in Russia and Italy, hundreds of people and scores of the most elaborate and expensive scenic effects being utilized. Despite the wealth and beauty of its scenes the action is swift and condensed, the picture being in five reels, the accepted program feature length. No effort is being made to exploit the stars, who are all of foreign fame, the picture being distributed solely upon its impressive merit.



ANN PENNINGTON IN "SUNSHINE NAN,"  
To be Released on the Paramount Program

# WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

## More Reasons Why Local Censorship of Motion Pictures Is Wrong—Some Observations on "The Squab Farm"—Strength of the Pathé Organization

I AM still waiting to hear from the public-spirited civic workers who have installed local film censorship in their towns, and let the really corruptive "popular song" come in untouched. I still want to know their reasons for feeling that the inspection-before-release which the National Board of Review gives all motion pictures, is not honest or effective. I venture that the make-up of the National Board is of as high character as that of any body of civic workers who have helped impose local film censorship on a community. It has been said by local censorship enthusiasts that an objection to the National Board lies in the fact that the manufacturers welcome it, and even aid in its support. All mere political clap-trap; of course the manufacturers want clean pictures, because they want to stay in business. It is to their own interest that the National Board consist of persons whose integrity is beyond dispute. And so I still have to be told by the local censorship boosters why films receiving the National Board's O.K. have to be reviewed again locally, WHILE "POPULAR SONGS" THAT NEVER PRETEND TO PRIOR REVIEW, NEVER RECEIVE LOCAL CENSORSHIP. There is something rotten in Denmark, I insist, or else there is something the matter with the brains of the civic workers who are responsible for local film censorship.

Let me ask them another question: why haven't the popular song publishers agitated for a national board of distinguished public persons to review their productions prior to national release? Because such a board would reject a large part of this product! Too many of the "popular songs" that rove at will through the homes of the land are selected purely for their "smut" value. And don't believe that small, irresponsible firms publish them, alone. The big, "reputable" publishers are just as guilty. That sweet little air, "There'll Be a Hot Time for the Old Boys When the Young Men Go to War," which was printed in full in this department last week, bears the name of one of the long-established firms. I read that this firm had discontinued its sale, but I found this piece of moral poison in a leading Broadway music store two blocks from THE MIRROR office just the other day.

In another column, you local civic workers who think you're "public-spirited" in having film censorship, find another reason why you're wrong! Here is a reflection on the mothers and sisters of every one of you, and yet it's been in the homes of your burg for months and months — unmolested. "There's a little bit of bad," you are told, "in every good little girl; they're not to blame; Mother Eve was very, very good, but even she raised Cain." Can you imagine the National Board of Review "passing" a motion picture having that for a theme? The white slaver is said to quiet his conscience with the thought that *all* women have some evil in them, and so it doesn't matter who develops it. The stock remark of such men is: "Well (if she hadn't gone wrong for me, she would have for some one else." (See police reports). And so this view is carried into the homes of the land with alluring music. The growing boy is thus taught to honor and respect womanhood. Not a Funkhouser

### WHY MOTION PICTURE CENSORSHIP?

To the legislators of the States that have motion picture censorship and of the States that are contemplating it: The photoplay of to-day is from the pen of the best writers. If it is harmful to public morals, there are long-established ways to proceed against it, for public entertainment is regulated by statute. As a matter of fact, honest legislators appreciate that the motion picture is clean. How can honest legislators explain censorship measures for motion pictures when none exist, or are even contemplated, for the vile "popular song," which can be found in respectable department stores and atop pianos in respectable homes? Which is the greater menace, Mr. Honest Public Man? Do Maeterlinck, Charles Klein, Eugene Walter, Kate Jordan, Will N. Harben, O. Henry, James W. Gerard, William J. Flynn, and P. G. Wodehouse (names from release list in recent MIRROR) need censorship, or do such suggestive contraptions as the below, which are allowed to circulate freely through the homes of the country?

### THERE'S A LITTLE BIT OF BAD IN EVERY GOOD LITTLE GIRL

Nobody ever sings about the bad girls, because the bad girls are sad. And everybody sings about the good girls because the good girls are glad. Till you've been around once or twice, you can't tell the naughty from the nice.

### CHORUS:

There's a little bit of bad in every good little girl—they're not to blame. Mother Eve was very, very good, but even she raised Cain. I know a preacher's daughter who never orders water. There's a little bit of bad in every good little girl, THEY'RE ALL THE SAME.

nor Harrison hand is raised against this dread menace. The "public spirited" ones are too busy with censorship of films THAT HAVE ALREADY BEEN INSPECTED BY THE NATIONAL BOARD OF REVIEW.

Incidentally, this song-reflection on our mothers, this song-upholder of the excuse of the white slaver, is from the very publishing firm—a big one—who issued "There'll Be a Hot Time for the Old Boys," etc. Can there be any doubt that for the sake of filthy lucre the popular song publishers are systematically spreading corruption and contamination into American homes? Martin Beck is reported to have ordered that "There'll Be a Hot Time, etc." be deleted from Orpheum Circuit vaudeville, but we remember that we heard it some weeks ago on the Keith Circuit, which is affiliated with Mr. Beck's.

New York is excited over "The Squab Farm," the latest play by the Hattons. Is the story of "The Squab Farm" true, asks New York? "The Squab Farm," by the bye, is supposed to be a Los Angeles movie studio. Metropolitan opinion is quite divided. For instance, Critic Sherwin says:

"Probably hordes of infuriated screen folk will arise and call the Hattons cursed, and accuse them of drawing a libelous picture of life and people in the studios. Of this I ha'e me doots. To such an accusation the Hattons will undoubtedly be able to reply by citing chapter and verse for every incident they have used and every character they have drawn in 'The Squab Farm.'"

Critic Burns Mantle doesn't take the depiction of studio morals as seriously.

"It isn't fair to blame the Hattons," he says, "for dramatizing what they assume to be true. They grab their plots from the vibrant ether. They take a little of what they know and much of what they hear and make a play of it."

And the New York *World* sees in the Hatton attack a mere "comeback" of the stage against "its chief competitor, the movies." Which makes the Old Exhibitor think of how blasting a film the studios could make exposing the stage and some of its people.

But that doesn't answer the Hatton play. Have they pointed out a true condition? We who are "in the business" should know better than the critics. And if we are honest, we must admit that much of what the Hattons charge, is so. Particularly in Los Angeles.

Why must girls pay for advancement with their souls in certain Los Angeles studios, and not in the New York ones? The nearest reason we can find is that the executives of the producing firms are located in New York, and that it is more difficult for offending employees to "hunt" under the noses of the business bosses. Out in Los Angeles the "hunting" is safer—except that the law's minions are more particular and exposure means jail or—flight. There are a number of studio men, once of Los Angeles, who won't accept California engagements at any salary.

Which mustn't make you think *all* the Los Angeles studios and people are corrupt. On the contrary, most of the directors are white men and their people (female) succeed on merit. These men detest the others, and regret very deeply the odium the latter bring upon the Los Angeles studios. And there's another angle: lots of the innocents come to ruin outside the studios, although attracted to Los Angeles by them. Unable to find employment in the movies, their money quickly dwindles and it is starvation or —. And Los Angeles, in that sense, is not the city of *angels*; its "best society" is known for its drinking and sporting proclivities. But lately there has been a change for the better. The withdrawal of men for military activities has made available jobs for

even the torrents of movie-struck kids that pour into Los Angeles. Female "help" is at a premium there, even though actresses aren't, at the studios—just outside.

Bravo, John F. Hylan! The mayor of New York is certainly the Plain Man's mayor, and as such the friend of the Plain Man's theater, which is the Screen. If some of these sanctimonious silk-stockings who look askance at the movies (although they never see them, because the Metropolitan Opera House is *their* theater) would take to heart the mayor's statement to Police Commissioner "Dick" Enright, they would be too busy for high-brow criticism of the motion picture entertainment.

"You will find enclosed," wrote the mayor, "a copy of a letter from a citizen referring to a nude dancer who recently appeared at the Metropolitan Opera House. This young woman claimed to have appeared in the name of art, but most people believe it was an indecent performance. If the same occurred in a theater patronized by plain people, some of these good people who patronize the Metropolitan would indignantly protest."

Here Mr. Hylan got in a piece of irony that I'd give last week's salary to see Major Funkhouser, Dr. Oberholzer and Mrs. Harrison read. It was:

"I WANT YOU TO SEE TO IT THAT THESE GOOD PEOPLE WHO ATTEND THE METROPOLITAN DO NOT HAVE THEIR MORALS CORRUPTED!"

Perhaps this would be as good a time as any to reveal why "Without Fear or Favor" predicted last year that the Hylan administration would be an agreeable one for New York moving picture men. Well, it was because we knew that he was a *plain man*, and as such a devotee of the plain man's amusement, the movies, like that other plain and invincible man, our President.

Why are so many of the magazines losing ground? Are readers economizing by cutting off this literature? Nonsense! There was never a time when people needed the relaxation of bright magazine literature as much as now. A few cents additional cost will not deter magazine purchasers. The cause is other than a war one. Metcalfe of *Life* throws light on it.

"The nimble nickel is the only objective," he writes of the motion picture. "The big-eyed baby-girl heroine, the vamping adventuress and the slap-stick comedian are the great magnets for the coin of the multitude. Until the movie patrons tire of the sort of thing now supplied to them—and that may possibly happen—those of us who would like to see the screen drama developed with all its artistic possibilities must grieve over lost opportunity."

Then *Life* would have the movie patron tire of "Birth of a Nation" and "Thais," of Pickford and of Fairbanks. Metcalfe may see pictures, but I think he mainly attended my show out in Jersey. I presented Florence Lawrence and Florence Turner, one-reel "masterpiece" dramas and half-reel comedies. But that was nine years ago!

Metcalfe is still in the one-reel days as far as his pen goes, and standing still

with him are scores of other contributors to the New York Periodicals. That's why sales are "off."

The public prefers to progress with the movies.

Governments are notoriously unappreciative, they say—whereupon it appears that ours defied precedent in telling the American motion picture exhibitor how productive had been his publicizing of the first and second Liberty Loans. This ought to spur us to increased effort in behalf of the third Liberty Loan—provided it is humanly possible to increase the efforts we made for the other loans. The picture screen is the ideal place for the *resultful* loan message, because to it come the parents of the nation for a glimpse of their fighting sons. The atmosphere begets sacrifice. The figures on the screen "somewhere in France" of the spectators' dollars matter? They are risking all: why should a few more proper financing of these loans be essential to the country's success in this war, so great indeed is the patriotic opportunity that has thus come to us.

The patriotic work of the American exhibitor has not been without its benefit to him. In New York State, for instance, the best public sentiment is with the exhibitors in their fight for Sunday opening. The state conference of mayors just recently approved their bill. A recreation that gives wholesome enjoyment and patriotic stimulus on six days of the week, is not likely to demoralize the community on the seventh. And even the clergy is coming to find that people who labor six days are entitled to clean diversion on the seventh—and that not getting it; they might seek the other kind. Rationalism is obtaining, and "blue laws" from another century are likely to go by the board.

Vitagraph, we learn, celebrates its twenty-first birthday, although Albert E. Smith invented his famous "framing" device twenty-two years ago. And in the years following the founding—1898, to be exact—we learn that Vita-war-movies were taken in Cuba. It is too bad that Albert Smith didn't give details, cameraman, subjects, etc.—it's very interesting data for posterity. To most present day exhibitors announcement of war movies in '98 comes as startling news; but movie cameramen were on the job even then—Bill Paley got a lot of stuff there, and I think Bill Bitzer, who now photographs for Griffith, was grinding. That reminds me, too, that there is nothing particularly new about the combination of newspaper and film producer. Selig-Tribune, Hearst-Pathe, etc. Why, in '98 it was advertised that Edison would take cinematograph views from the New York *Journal's* "war-tug!" (All the New York papers had special tugs in the war zones, and the competition was fierce.) THESE FILMS WERE HERALDED AS "THE EDISON-JOURNAL WAR PICTURES." Twenty years ago, think of it! And they say that Hearst's interest in movies is recent. This enterprising journalist saw their value before any other publisher. Eventually every publisher of consequence will have a screen affiliation, and it will then be fair to recall that Mr. Hearst's dated from 1898. One of the successful films of that year was "The Battle of Manila Bay." While Paley and Bitzer turned the crank on Cuban war activities there was no movie photographer, as far as we know, with Dewey. Indeed, the Manila Bay victory was supposed to have been filmed in a—bath tub! Toy battleships were ingeniously arranged. I suspect that Albert Smith knows something about it and I'd like to make pub-

lic the whole amusing "inside story!" "And gentlemen," said the new general manager of Pathé, looking into the eyes of the men who had come to dine with him, "I am glad to say that an experience of three and a half years with this organization has taught me that the employees of the Pathé American house are loyal, are true and serve honestly." That indicated that the Berst policy of consideration of the Pathé employee would continue. Other big American movie firms should take notice. It pays to consider the faithful employee, and to retain him. See what a staff American Pathé have because of this! A Parsons at the advertising and publicity desk—his sixth year, although lots of firms change that desk every sixth month—a Winchester at serial publicity, a Tom North editing the house organ, a Quimby and Duffy handling sales, a Franconi programming the product, a Joe Dunn watching its titles, and a Hoagland and Wright getting the stories that "grind out" into successful Pathé Plays! Walt Hill could never write of such an organization that "strange to say there were no changes last week!" Of the fellows I've been proud to mention above, a number had quit Pathé. Generally to get experience in some new field—upon securing which they would hop right back! They were bound to have Pathé benefit, coming or going! Isn't that a lesson to the firms who don't strive for permanency and contentment in their organizations?

They tell a funny story about a doorman in the office of a producing and distributing concern in the Mecca Building. This man had to have the names of the firm's employees, so that he would know who to "let through the gate." He was told that Mr. Brown had been engaged as manager of the export department for that week, although Mr. Black would probably succeed him the following week.

On Tuesday morning a strange man attempted to get by the doorman.

"I'm Mr. Black, the new manager of the export department," he said.

"Why," said the doorman, referring to his chart, "Mr. Brown is the manager of the export department this week."

"The weekly change is a thing of the past here," explained the new manager. "They do it daily now. Mr. Brown was only the Monday manager. I'm the Tuesday manager. Mr. White succeeds me to-morrow!"

The protest of William S. Hart against the "W. H. Productions" is so

proper that it is to be regretted that no restraining legal action can be had. Here is a condition that might well receive attention from the National Association itself—from any body of persons who are sincerely interested in the well-being of the motion picture business. We are losing fans innumerable through the depredations of the "W. H. Productions," whom I can best liken to the folks who made salacious films some years back, regardless of the effect on the industry and heedful only of the dollars they could grab. The "W. H." flimflams are not to be confounded with reissues. These latter are most legitimate: Sidney Drew, for instance, has withdrawn from films, and Greater Vitagraph is doing the exhibitor a kindness in putting forth Drew reissues. The "W. H." flimflams are such because they are early Hart pictures that are so re-edited as to fool the picture-goer into believing that he is seeing something new. Of course, any picture-goer with half a memory will recognize the deception as soon as the subject actually goes upon the screen—and then I wonder how he feels toward the theater that has "stung" him and toward our entertainment generally? Like the chap who has been tricked into buying a "lemon" car feels toward the automobile business! Such feelings, evoked as the spurious "new Harts" are doing it on a national scale, cannot but result badly for our industry—there must be a national belief in the honesty, as well as the artistry, of our entertainment if it is to hold public confidence and patronage.

Here's where we gather a lot of correspondents together and answer them "en masse." We do not see why we should write of L. C.'s "exploit" in "tying up" the ad of his theater with the national campaign of a certain producer, for wise exhibitors do nothing else! I have already spoken of the too frequent "switching" of exchange managers—said it was a mistake—and somewhere along in this week's "Fear or Favor" I indicate further what I think of changes in picture organizations. My failure to take up S. I.'s invitation was not due to the fact that I am "one of those busy people," as he implies—rather sarcastically, it seems to me—but because the Old Exhibitor does not meet his readers except in these columns, which fact has been repeatedly printed here. S. I.'s "bite" is lost anyway, because we are a busy person: if he knew what we had to accomplish each week he would marvel that we

could turn this out weekly for the *Mirror*. (Which reminds me that it is foolish for correspondents to call me hard names, for they cannot be *anything* to what the *Mirror* addresses to us because of the usual lateness of our "copy.") To R. C. we would say that we owe him nary a penny, but that we know the field and its men and simply graded him properly. To Miss N. the information goes that "all scenario editors" are most certainly *not* thieves, although not so many years ago lots of them were. To *Journal* reporter: You're right in your guess, as you were bound to be under the circumstances. Here's how it happened: I generally write this stuff Sunday morning and Monday and Tuesday evenings, getting it into the mail the latter evening to reach the *Mirror* Wednesday morning. The result was that I reached your town Tuesday afternoon with the stuff three-quarters ready. I did not finish the business that brought me there, and dinner, until 9 p. m. Then I discovered that the hotel stenographer had left for the evening. And they were expecting the completed department bright and early next morning. In desperation I phoned to a friend on your paper, and he fixed me up with, as it now turns out, *your* machine. Then in my rush to get over to the post office with my stuff, I left the carbons on your desk. No, you needn't return them; and you're *not* a Sherlock Holmes. For real mystery men leave *no tracks!* Now for two suggested stories that are quite unavailable. I am willing to give a man free advertising if it will serve some general purpose, but I cannot see that M. M.'s suggested story would serve anything or one than himself. To the unsigned sender of a "Postal Card Outline": "Long about last September or October we announced that this department 'was not the Jim Jam Jems of the motion picture business.' It is the serious weekly survey of the industry of a busy chap who finds mental recreation in forgetting his own business affairs while he writes of the business in general. We might add that we are not only *not* a Jim Jam Jems, but that we won't print malicious stories. Such a "Postal Card Outline" appears to be. As a matter of fact, "Fear or Favor" wouldn't have needed such a tip had it wished to use such a story. We knew all about their ante-war Berlin business and saw through the camouflaging of the picture ourselves, but why should we as a good American stir up a post-war animosity toward an American film in a foreign market? After the war we hope American film will lead in *all* markets!



J. STUART BLACKTON'S "WILD YOUTH"  
Paramount Picture Now Ready for Distribution



OLIVE THOMAS,  
Young Triangle Star.

## EIGHT BIG ATTRACTIONS ON PARAMOUNT'S APRIL SCHEDULE

List of Coming Month's Releases Has Much Variety—Includes Billie Burke, Marguerite Clark and Others

Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of the Distribution Department, last week announced the April releases to be offered under the Paramount trademark. For the fourth month of the year, this organization presents an exceptional array of high-class drawing cards disclosing the latest screen accomplishments of eight of the most famous Paramount stars.

"The initial Paramount release of the month," said Mr. Greene in announcing the new schedule, "will be a new Sessue Hayakawa vehicle, 'The Honor of His House.' Staged under the direction of William C. De Mille and written by the talented Marion Fairfax, the eternal triangle in this photoplay receives a twist that completely transforms it. Florence Vidor supports the famous Japanese actor, others in important parts being Mayme Kelso, Forrest Seabury and Tom Kurahara. This film will be released on April 1.

### PICKFORD AND REID

"April 8 will mark the release of two Paramount pictures starring as many male favorites, Jack Pickford and Wallace Reid. Jack's new photoplay is an adaptation from the popular story by Harry Leon Wilson, 'His Majesty, Bunker Bean.' Julia Crawford Ivers has caught the full spirit of the highly human and amusing story treating the subject for the screen and William D. Taylor scores another big triumph in staging it before the camera, closely following the original story. Louise Huff, in the famous part of 'The Flapper' appears opposite Jack, the supporting cast including such popular players as Hart Hoxie, Jack McDonald, Frances Clanton, Peggy O'Connell, Gustav Seyffertitz and Edythe Chapman."

Wallace Reid's appearance will be in 'The House of Silence,' by Margaret Turnbull, and offers a thrilling drama in which a wealthy clubman is called into a mysterious house where a murder has been committed. Abounding with mystery and startling situations, the photoplay gives a striking picturization of the popular book 'Marcel Levignet' by Elwyn Barron, the noted fiction writer. Staged under the direction of Donald Crisp by arrangement with Dufield & Company, this film again discloses clever Ann Little in the supporting cast, together with Adele Farrington, Winter Hall, Ernest Joy, H. A. Barrows and other well known film players. Henry Kotani is responsible for the photography.

### "Rich Man, Poor Man"

Marguerite Clark and Vivian Martin are the stars to appear April 15. Miss Clark's vehicle is 'Rich Man, Poor Man.' This subject by Maximilian Foster, the novelist, has had wide publicity, having appeared in serial form in *The Saturday Evening Post*, in book form and on the stage, where it was adapted by George Broadhurst. J. Searle Dawley, the popular director of Paramount pictures, staged the photoplay. In the cast are Richard Bartholemew, George Backus, Frederick Warde, J. W. Herbert, Donald Clayton, William Wadsworth, Ottola Nesmith, Mary Davis and Augusta Anderson.

Vivian Martin's picture is 'Unclaimed Goods,' by Johnston McCulley, scenarioized by Gardner Hunting. Rollin S. Sturgeon, has added another big

accomplishment to his long list of successes, in staging this picture, which may also be said of the work of the cameraman, J. C. Van Trees. The cast includes Harrison Ford, Casson Ferguson, George McDowell, Carmen Phillips, Dick La Reno and George Kunkel.

'Playing the Game,' Charles Ray's newest photoplay, directed by Victor L. Schertzinger under the supervision of Thomas H. Ince, is marked for April 22 release. The story by Julien Josephson, Doris Lee appears opposite Mr. Ray at the head of an excellent supporting cast, in a charming characterization.

### BILLIE BURKE, APRIL 29

"Last, but by no means least, the final releases of the month on April 29, are Billie Burke in 'Let's Get a Divorce' and Dorothy Dalton in 'Tyrant Fear,' an Ince production. Miss Burke's play, the scenario of which was written by John Emerson and Anita Loos, offers a satire on the ease of sundering the marital knot and is expected to prove the star's best vehicle yet. Charles Giblyn is the director, assisted by Joseph Boyle. The cast includes John Miltern, Pinna Nesbit, R. La Roque, Armand Kalise, Helen Tracey, Wilmuth Merkyl and Cesare Gravina.

Dorothy Dalton, in 'Tyrant Fear,' is expected to prove one of Mr. Ince's best film offerings of its kind. A photodrama of the Canadian wilds, the story is filled with unusually strong dramatic situations. R. William Neill directed this film under Mr. Ince's supervision. The story is by Cecil Smith and the photography by John Stumar. In the supporting cast are Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter and Carmen Phillips."

### LIKE ESSANAY SCENICS

The Essanay Scenics are making a big hit with the southwestern exhibitors, according to reports received by General Film Company. E. L. Franck, proprietor of the Oasis Theater, at Ajo, Arizona, writes: "Lake Louise is by far the most beautiful scenic that we have ever shown, or that I have ever seen, for that matter."

### MASTBAUM MEMORIAL Building to Be Erected on Grounds of Eaglesville Sanitorium

Many friends of the late Stanley V. Mastbaum in Philadelphia and New York decided at the meeting held last week to secure funds for a fitting memorial for the man who was such a conspicuous figure in the film world and in social and charitable circles. It was decided that this memorial should take the form of the erection of one of the small buildings on the grounds of the Eaglesville Sanitorium.

In order to further this undertaking the exchange men and exhibitors appointed the following committee to arrange all the details and secure the necessary subscriptions, many hundreds of dollars being subscribed at this first meeting: Lawrence D. Beggs, chairman and treasurer; Abe L. Einstein, secretary; Albert Greenfield, Abe Sablosky, Charles Segal, John McQuirk, J. D. Cunningham and George R. Meeker.

It is the intention of the committee to start work on the "Stanley V. Mastbaum Memorial" at an early date, and it is believed that it can be erected before the Summer months.

### BLUE BIRD PRAISED

At a private showing of the Arteract spectacle, "The Blue Bird," given last week in Columbus, Ohio for the benefit of the censors and a few prominent exhibitors and newspaper people, the film version of the Maeterlinck masterpiece was pronounced an amazing accomplishment, according to an announcement from the Famous Players-Lasky Corporation.

### BRYANT WASHBURN TOPS PATHÉ BILL

**Comedian Appears in "Twenty-One," Which Is Supplemented by a Serial, a Comic and an Educational**

Bryant Washburn in "Twenty-One," fifth episode of the Pathé serial, "The House of Hate." This episode opens with the Hooded Terror trying to choke Pearl Waldon, played by Pearl White, to death in the deserted boathouse on the Hudson. She is saved by the timely arrival of Harvey Gresham, the role played by Antonio Moreno, and the latter's chauffeur, who engage in a spectacular battle with the Hooded Terror.

"Follow the Crowd" is the title of Harold Lloyd's one-reel comedy, produced by Rolin and released by Pathé. It is a laugh-producing series of startling incidents, dealing with Billie Boulder's adventures in the sanctum of the "Red Handers."

A split-reel travel and educational is made up of Picturesque France (St. Flour and Aurillac) Pathé colored, and scenes from Sweden, Pathé colored. Hearst-Pathé News No. 30 is released on this program.

### TOM MOORE CHOSEN

To Support Madge Kennedy in "The Danger Game"

The cast surrounding Madge Kennedy, star of "The Danger Game," by Roy Somerville, is the best to be had. Several of the players are new to Goldwyn productions, and two who have supported other stars are making their first appearance with Madge Kennedy.

Popular Tom Moore is the star's leading man, making his debut in the cast of a Madge Kennedy play. His capital work with Mae Marsh in "The Cinderella Man," and with Mabel Normand in "Dodging a Million" and "The Floor Below," make no introduction necessary to photoplay audiences, even if his long and active career with other stars had not assured his popularity.



JACK SHERRILL AND BRIDE



PAULINE FREDERICK IN "LA TOSCA"  
Paramount Screen Version of Famous Play and Opera

## D. W. GRIFFITH'S NEW WAR ADVERTISING SHOWN ON COAST

**Winchester Assumes Charge of Pathé Publicity Department**

Under the regime of Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., P. A. Parsons, as advertising manager, will have charge of all Pathé advertising, while Tarleton Winchester, formerly serial publicity manager, has been made publicity manager. Harry Lewis has been appointed manager of the Pathé art department.

Mr. Parsons, well known in the motion picture world as publicity and advertising manager of Pathé, will devote his time and attention to advertising, being in complete control of that branch of Pathé's activities. The Pathé advertising in the newspapers and other mediums has become of such importance that Mr. Brunet deemed it best to separate the advertising and publicity departments. Mr. Parsons has been with Pathé for five years.

Mr. Winchester will have charge of all publicity matters emanating from the House of Pathé. He has been connected with this organization for almost two years, having been successively editor of *Pathé Sun*, which combined with its special sales and publicity work, and serial publicity manager. He has been in the motion picture business for a number of years and came to Pathé from Paramount, where he was publicity director.

Mr. Lewis is a well known newspaper and motion picture artist. He studied at the Art Students' League, Cooper Union and Pratt Institute, New York City, and did special work for two years on the New York *American* and for four years on the New York *Journal*, having had charge of the art department on the latter newspaper part of that time. He was associated with the International Film Service and the Famous Players-Lasky Corporation. He is well and favorably known for his contributions to *Life*, *Puck*, *Judge* and other magazines.

### CENSORED PRINT SHOWN

The Pennsylvania censored print of "The Guilty Man" was mistakenly offered for review recently, and in consequence it received criticism that the original production in no way deserves.

To satisfy the Censor Board of Pennsylvania, all subtitles which referred to the heroine as being unmarried and to her child's illegitimacy were "cut" and new ones substituted, which referred to her as being unjustly divorced. Naturally, this change in the story weakened its point and force in the big climax where the man declares himself morally guilty of the murder committed by his illegitimate child.

There were over forty subtitles changed to meet the demands of the censor, and the new ones substituted in their stead are chiefly responsible for the weakness of the film's story. Only one or two of the enacted scenes were cut so it was only in the words which were uncensored in the play upon which the film is based, that met with disfavor in the eyes of the Pennsylvania Board.

### "BRONCHO BILLYS" POPULAR

The Broncho Billy dramas, which the Essanay company placed on the market through the George Kleine exchanges March 1 are reported to be doing an unprecedented business. Already there has been a call for more prints. Essanay is releasing these one-reel subjects in blocks of ten and several hundred exhibitors have signed up.

**Receives Enthusiastic Welcome—New Features Continue Steadily**

CONDON

Allegiance to the Haworth Pie Corporation, which will star Mr.



"OVER THE TOP" IN SCREEN FORM  
Empy Brings Reality to Vitagraph Production

### JULIUS STEGER JOINS INTERNATIONAL

**Director Signs Contract to Take Complete Charge of Productions for Hearst Corporation**

Contracts have been signed between the International Film Service, Inc., and Julius Steger, whereby Mr. Steger, at the end of this month, will be the producing director for that corporation. Under the terms of this agreement, Mr. Steger will supervise the productions of the International from the point of the selection of stars and stories to the completion of each picture ready for exhibition.

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Mr. Steger has been a prominent figure on the American stage for more than two decades and has established

Roseoe Arbuckle is a godfather by virtue of his adoption of Company C at Camp Kearney.

The Montgomery and Rock Big V Comedy team, directed by J. A. Howe, attract to their portion of the Vitagraph Hollywood studio, players of the various other Vitagraph companies whenever they have a few leisure moments, as the Montgomery and Rock humor is found to be particularly popular.

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MYSTERIOUS MOMENT IN "GOOD-NIGHT, PAUL."  
Select Production Starring Constance Talmadge

## EIGHT BIG ATTRACTIONS ON PARAMOUNT'S APRIL SCHEDULE

List of Coming Month's Releases Has Much Variety—Includes Billie Burke, Marguerite Clark and Others

Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of the Distribution Department, last week announced the April releases to be offered under the Paramount trademark. For the fourth month of the year, this organization presents an exceptional array of high-class drawing cards disclosing the latest screen accomplishments of eight of the most famous Paramount stars.

"The initial Paramount release of the month," said Mr. Greene in announcing the new schedule, "will be a new Sessue Hayakawa vehicle, 'The Honor of His House.' Staged under the direction of William C. De Mille and written by the talented Marion Fairfax, the eternal triangle in this photoplay receives a twist that completely transforms it. Florence Vidor supports the famous Japanese actor, others in important parts being Mayme Kelso, Forrest Seabury and Tom Kurahara. This film will be released on April 1.

### PICKFORD AND REID

"April 8 will mark the release of two Paramount pictures starring as many male favorites, Jack Pickford and Wallace Reid. Jack's new photoplay is an adaptation from the popular story by Harry Leon Wilson, 'His Majesty, Bunker Bean.' Julia Crawford Ivers has caught the full spirit of the highly human and amusing story treating the subject for the screen and William D. Taylor scores another big triumph in staging it before the camera, closely following the original story. Louise Huff, in the famous part of 'The Flapper' appears opposite Jack, the supporting cast including such popular players as Hart Hoxie, Jack McDonald, Frances Clanton, Peggy O'Connell, Gustav Seyffertitz and Edythe Chapman.

"Wallace Reid's appearance will be in 'The House of Silence,' by Margaret Turnbull, and offers a thrilling drama in which a wealthy clubman is called into a mysterious house where a murder has been committed. Abounding with mystery and startling situations, the photoplay gives a striking picturization of the popular book 'Marcel Levignet' by Elwyn Barron, the noted fiction writer. Staged under the direction of Donald Crisp by arrangement with Duffield & Company, this film again discloses clever Ann Little in the supporting cast, together with Adele Farrington, Winter Hall, Ernest Joy, H. A. Barrows and other well known film players. Henry Kotani is responsible for the photography.

### RICH MAN, POOR MAN

Marguerite Clark and Vivian Martin are the stars to appear April 15. Miss Clark's vehicle is 'Rich Man, Poor Man.' This subject by Maximilian Foster, the novelist, has had wide publicity, having appeared in serial form in *The Saturday Evening Post*, in book form and on the stage, where it was adapted by George Broadhurst. J. Scarle Dawley, the popular director of Paramount pictures, staged the photoplay. In the cast are Richard Barthelmess, George Backus, Frederick Warde, J. W. Herbert, Donald Clayton, William Wadsworth, Ottola Nesmith, Mary Davis and Augusta Anderson.

Vivian Martin's picture is 'Unclaimed Goods,' by Johnston McCulley, scenarioized by Gardner Hunting. Rolin S. Sturgeon, has added another big

accomplishment to his long list of successes, in staging this picture, which may also be said of the work of the cameraman, J. C. Van Trees. The cast includes Harrison Ford, Casson Ferguson, George McDaniel, Carmen Phillips, Dick La Reno and George Kunkel.

"Playing the Game," Charles Ray's newest photoplay, directed by Victor L. Schertzinger under the supervision of Thomas H. Ince, is marked for April 22 release. The story by Julien Josephson. Doris Lee appears opposite Mr. Ray at the head of an excellent supporting cast, in a charming characterization.

### BILLIE BURKE, APRIL 29

"Last, but by no means least, the final releases of the month on April 29, are Billie Burke in 'Let's Get a Divorce' and Dorothy Dalton in 'Tyrant Fear,' an Ince production. Miss Burke's play, the scenario of which was written by John Emerson and Anita Loos, offers a satire on the ease of sundering the marital knot and is expected to prove the star's best vehicle yet. Charles Giblyn is the director, assisted by Joseph Boyle. The cast includes John Miltern, Pinna Nesbit, R. La Roque, Armand Kalise, Helen Tracey, Wilmuth Merkyl and Cesare Gravina.

"Dorothy Dalton in 'Tyrant Fear,' is expected to prove one of Mr. Ince's best film offerings of its kind. A photodrama of the Canadian wilds, the story is filled with unusually strong dramatic situations. R. William Neill directed this film under Mr. Ince's supervision. The story is by Cecil Smith and the photography by John Stumar. In the supporting cast are Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter and Carmen Phillips."

### LIKE ESSANAY SCENICS

The Essanay Scenics are making a big hit with the southwestern exhibitors, according to reports received by General Film Company. E. L. Franck, proprietor of the Oasis Theater, at Ajo, Arizona, writes: "Lake Louise is by far the most beautiful scenic that we have ever shown, or that I have ever seen, for that matter."

### MASTBAUM MEMORIAL Building to Be Erected on Grounds of Eaglesville Sanitorium

Many friends of the late Stanley V. Mastbaum in Philadelphia and New York decided at the meeting held last week to secure funds for a fitting memorial for the man who was such a conspicuous figure in the film world and in social and charitable circles. It was decided that this memorial should take the form of the erection of one of the small buildings on the grounds of the Eaglesville Sanitorium.

In order to further this undertaking the exchange men and exhibitors appointed the following committee to arrange all the details and secure the necessary subscriptions, many hundreds of dollars being subscribed at this first meeting: Lawrence D. Beggs, chairman and treasurer; Abe L. Einstein, secretary; Albert Greenfield, Abe Sablosky, Charles Segal, John McQuirk, J. D. Cunningham and George R. Meeker.

It is the intention of the committee to start work on the "Stanley V. Mastbaum Memorial" at an early date, and it is believed that it can be erected before the Summer months.

### BLUE BIRD PRAISED

At a private showing of the Arclight spectacle, "The Blue Bird," given last week in Columbus, Ohio for the benefit of the censors and a few prominent exhibitors and newspaper people, the film version of the Maeterlinck masterpiece was pronounced an amazing accomplishment, according to an announcement from the Famous Players-Lasky Corporation.

## BRYANT WASHBURN TOPS PATHÉ BILL

**Comedian Appears in "Twenty-One," Which Is Supplemented by a Serial, a Comic and an Educational**

Bryant Washburn in "Twenty-One," fifth episode of the Pathé serial, "The House of Hate." This episode opens with the Hooded Terror trying to choke Pearl Waldon, played by Pearl White, to death in the deserted boathouse on the Hudson. She is saved by the timely arrival of Harvey Gresham, the role played by Antonio Moreno, and the latter's chauffeur, who engage in a spectacular battle with the Hooded Terror.

"Twenty-One," is a lively story by the exceptionally clever American author, George Randolph Chester. In it Bryant Washburn has a double role, ideally suited to his unusual talents. Mr. Washburn plays the part of Jimmy Mufferton, a mollycoddle, and of Dave Carey, a vigorous young pugilist. Upon reaching manhood, Jimmy is freed from the bondage of his aunt's apron strings, and he inherits the fortune left by his father.

"Spies Within" is the title of the



JACK SHERILL AND BRIDE

Announcement has been made of the marriage of Jack Sherrill to Lillian Forbes in Tampa, Fla., after a courtship which is said to have lasted approximately 36 hours. The bride, who is from Toronto, Canada, met Mr. Sherrill during the latter's filming of "The Birth of a Race," and the wedding followed almost immediately afterward. The couple are now settled in their home on the upper West Side. Mr. Sherrill will appear in Larry Evans's story, "Once to Every Man," to be produced the latter part of April.



PAULINE FREDERICK IN "LA TOSCA"  
Paramount Screen Version of Famous Play and Opera

### TOM MOORE CHOSEN

**To Support Madge Kennedy in "The Danger Game"**

The cast surrounding Madge Kennedy, star of "The Danger Game," by Roy Somerville, is the best to be had. Several of the players are new to Goldwyn productions, and two who have supported other stars are making their first appearance with Madge Kennedy.

Popular Tom Moore is the star's leading man, making his debut in the cast of a Madge Kennedy play. His capital work with Mae Marsh in "The Cinderella Man," and with Mabel Normand in "Dodging a Million" and "The Floor Below," make no introduction necessary to photoplay audiences, even if his long and active career with other stars had not assured his popularity.

## ADVERTISING

### Winchester Assumes Charge of Pathé Publicity Department

Under the regime of Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., P. A. Parsons, as advertising manager, will have charge of all Pathé advertising, while Tarleton Winchester, formerly serial publicity manager, has been made publicity manager. Harry Lewis has been appointed manager of the Pathé art department.

Mr. Parsons, well known in the motion picture world as publicity and advertising manager of Pathé, will devote his time and attention to advertising, being in complete control of that branch of Pathé's activities. The Pathé advertising in the newspapers and other mediums has become of such importance that Mr. Brunet deemed it best to separate the advertising and publicity departments. Mr. Parsons has been with Pathé for five years.

Mr. Winchester will have charge of all publicity matters emanating from the House of Pathé. He has been connected with this organization for almost two years, having been successively editor of *Pathé Sun*, which combined with it special sales and publicity work, and serial publicity manager. He has been in the motion picture business for a number of years and came to Pathé from Paramount, where he was publicity director.

Mr. Lewis is a well known newspaper and motion picture artist. He studied at the Art Students' League, Cooper Union and Pratt Institute, New York City, and did special work for two years on the New York *American* and for four years on the New York *Journal*, having had charge of the art department on the latter newspaper part of that time. He was associated with the International Film Service and the Famous Players-Lasky Corporation. He is well and favorably known for his contributions to *Life*, *Puck*, *Judge* and other magazines.

#### CENSORED PRINT SHOWN

The Pennsylvania censored print of "The Guilty Man" was mistakenly offered for review recently, and in consequence it received criticism that the original production in no way deserves.

To satisfy the Censor Board of Pennsylvania, all subtitles which referred to the heroine as being unmarried and to her child's illegitimacy were "cut" and new ones substituted, which referred to her as being unjustly divorced. Naturally, this change in the story weakened its point and force in the big climax where the man declares himself morally guilty of the murder committed by his illegitimate child.

There were over forty subtitles changed to meet the demands of the censor, and the new ones substituted in their stead are chiefly responsible for the weakness of the film's story. Only one or two of the enacted scenes were cut so it was only in the words which were uncensored in the play upon which the film is based that met with disfavor in the eyes of the Pennsylvania Board.

#### "BRONCHO BILLYS" POPULAR

The Broncho Billy dramas, which the Essanay company placed on the market through the George Kleine exchanges March 1 are reported to be doing an unprecedented business. Already there has been a call for more prints. Essanay is releasing these one-reel subjects in blocks of ten and several hundred exhibitors have signed up.



"OVER THE TOP" IN SCREEN FORM  
Empy Brings Reality to Vitagraph Production

## JULIUS STEGER JOINS INTERNATIONAL Director Signs Contract to Take Complete Charge of Productions for Hearst Corporation

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Mr. Steger has been a prominent figure on the American stage for more than two decades and has established

for himself a nation-wide reputation as a producer of high-class photoplays. The best known pictures directed by him are "The Prima Donna's Husband," with Holbrook Blynn; "The Libertine," with John Mason; "The Law of Compensation," with Norma Talmadge, and "Just a Woman."

When interviewed at his office in the Longacre Building, Mr. Steger, in confirmation of his contract with the International, said: "I have always tried to know life and to know human nature and then to give to the public that part which appeals to their finer natures. I shall strive to give to the exhibitors just that kind of a picture through the International Film Service, Inc."

#### GENERAL FILM APPOINTMENT

F. Flarity, whose appointment as manager of the Albany General Film exchange was announced recently, has been transferred to Buffalo to succeed E. J. Hayes, resigned. He has been succeeded at Albany by C. R. Osborne, who resigned as manager of the First National Exhibitors exchange, at Boston, to return to General Film.



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## Highbrow Popular M.

HERE is a feeling among conductors and organists that it is a distinct lowering of oneself to go into the picture playing business. It must be that this feeling has been held over from the old days of the piano-poufider in the film house, which was little more than a store with the front knocked out. From the standpoint of actual work, it may be ventured as a side remark that many so-called highbrow musicians would find themselves absolutely incapable of doing the work required in a picture theater. It is certainly no child's job. Things have to be done on the fly at times. And, indeed, this is one of the main faults of the picture house. Rapidly seems to have been caught from the projecting machine, and everybody moves accordingly. The highbrow musician must have time to think over every measure he plays; it must be dissected and laid bare before his soul; hidden meaning must be got out of it; but there is little time for all this in playing a film. One must hustle. The ordinary, slow-moving musicians would get tangled up in the rush and perish in short order. The player I dislike is the one who can't do a thing and then blames somebody else for doing it. Such criticism does not seem fair.

### Picture Conducting Developing

Often one reads in certain magazines and Sunday Supplements of classic music being played for the accompaniment to a picture; as if this were new stuff! It is being done all the time and the highbrows haven't known it. I went into the Broadway the other night and found James Bradford directing the *Ride of the Valkyries* for a scene showing the German invasion of Belgium. This was a big scene and demanded big music. It was no place for Holst's *Dance of the Demons*, or a hurry in C minor; it called for a broad tonal scheme and Mr. Bradford had acted accordingly and with great success. The whole scene went off with a sweep indescribable. It is not a lowering of music or musicians to play for pictures, provided one can do it in the right manner. Picture conducting is getting bigger every day, and before long the leading conductors will probably be casting longing eyes thenceward.

Chicago seems to be short on good organ music for the screen. A recent editorial in *The Diapason* quotes one of the most brilliant young organists of that city as saying that he never uses any straight organ music in his shows. Indeed a "startling statement," as the editor of *The Diapason* says. I, too, say so. I am coming to the conclusion that some of the managers from outlying districts, including Chicago, should take the first train to New York and study the question of music, yea, even organ music, for the movies. As has been said in these columns so often, there is much good picture music in the literature of the organ. It requires a little digging, and probably a few dollars' investment, but the result will pay. It is all good solid music and well worth a trial performance.

### "Popular" Music Often Effective

I think it is a mistake to think that audiences like only trashy tunes, if there are any such. But let us assume

that what we term "popular" music is somewhat trashy. Most of it shows great skill in melody, and in many cases some little ingenuity in harmonic treatment; and above all, these tunes are written in the common chords, so that they are not half as bad as they are painted. The worst thing about many of the popular songs of the day is the lyric, some of them being scarcely fit to sing in polite society. The words are probably to blame for the bad repute of the music of the so-called popular style. But there are many very delightful ballads, quite well known, with which the organist can program many simple love scenes with the best effect possible. The tune, "There's a Long, Long Trail," for instance, could not be improved upon as a love theme for mountain locations. Its appeal is instantaneous. This song was sung last week at the Rivoli by the Rivoli Quartet, and the applause almost stopped the show the night I was there. This reminded me that I had been advising a young tenor to sing this at a picture theater for the last six months, and he couldn't see it. But such is life. Probably if he had taken my advice it would have been a dead frost.

### Lack of Synchronization Observed

The tendency of pictures lately to baffle good musical programs has been quite marked. A chopped-up picture cannot be played as well as one that moves along in a logical manner. Of late I have scarcely seen a love scene of more than a few seconds' duration, hardly enough time to start the love theme. Probably this is all my imagination. Is it possible that the love motive is becoming old? Neutral music for neutral scenes is not the most effective combination for pictures. Unless there is very definite meaning to the various themes used to program the picture the effect is weak. This is also the case when the scenes jump about, seemingly without reason. The music becomes a sort of harmonious chase, trying to catch at some definite place to rest for a while. It is often remarked by both managers and leaders that "this film is rotten to play." This ought to be watched, by the way, if music is to continue such a feature in the picture of the future. I called attention to the fact some time ago that it might be well to have a music man look over the general layout of a picture depending a great deal upon the musical setting. If picture and music are to work together, then the producer ought to think of the sound of his picture.

### Edel Selects Tune for Picture

Patrons of picture houses have little idea of what frantic efforts managers go through with at times in order to get a proper musical setting for a picture. Unless the music is just right at the exact moment interest may lag, and one of the main duties of the music is to keep the audience from going to sleep. Recently at the Strand, Harold Edel wanted a tune for a part in "Amarilly of Clothesline Alley;" he wanted it quick; he began to whistle one that came up from the depths of memory. What was it? An elusive tune is the most exasperating thing on earth, except a patent collar button. After many vocal and whistling efforts eight measures of the tune were cornered on the Strand

stage and there was a solemn pow-wow to find if anyone could supply the missing measures.

The orchestra, librarian, Brownie and Manager Edel all thought hard. They hummed in all keys. Percy Grainger would have liked that scene. Now and then some one would get up and do a dance as a first aid to memory. Then it struck someone! They began to chorus that old tune, *On a Sunday Afternoon*, with something that follows about when the girls begin to spoon, with a trip up the Hudson or down the Bay, to Coney Island or Rockaway.

Music chasers were lowered and the Broadway popular music houses were searched for a copy of this old song. But it was not to be found. This did not discourage Manager Edel. He called the chorus together, sang the song, had the librarian take it down; it was orchestrated and played for the heroine of Clothesline Alley. These old tunes are sometimes much better for a picture than the new, and this one was the right one, and Mr. Edel was bound to have it. There is no doubt that the music in this Mary Pickford picture is a valuable asset to the screen action. It is the sort of play that lends itself to musical interpretation, with its rollicking Irish spirit running all the way through.

### Irish Program at Strand

St. Patrick's Day brought forth the green at the Strand last week. Manager Edel arranged a program in keeping with the day. Herbert's *Eileen* and *Punchinello* were used for cue music for the main feature picture, while the overture was Herbert's *Irish Rhapsody*, conducted by Carl Edouarde. This was beautifully played in a shimmer of green light, green sky and almost green moon. I never knew how delightful green was and I wouldn't mind having even a green moon around for a change. In a fire scene, Mr. Edouarde used the finale from *Tristan and Isolde*, another thorn in the side of the highbrows. And for a hurry he played part of the *Rondo Capriccio* by Mendelssohn. A pretty novelty at the Strand the same week was Edith Sinclair, Harpist. She played Zabel's *La Source*, and made a charming picture. Carl Formes returned in two solos, *Killarney* and *Macushla*. He showed his fine voice, excellent enunciation and style in these two expressive Irish songs. Rosa Lind sang *Salut à France* from *Daughter of the Regiment*. Her work is always of the highest order, and she is a great favorite with Strand audiences.

Special mention must be made of a very excellent effect made by the Rivoli orchestra last week in the death scene of the Chinaman in "Wild Youth," the feature for the week. This scene had been fitted with a drone accompaniment, suiting the action exactly, and giving the greatest satisfaction to the listener. There is one virtue the Rialto and Rivoli orchestras have, and that is their ability to play softly. They can do it, and it certainly saves a lot of muscular effort and gives the audience much pleasure. By way of a love theme for this same picture they used the *Melody* by Charles Huerter. This writer is rapidly coming to the front as a composer of fanciful little sketches well suited for the work of picture playing.

## Evenness of of Big Houses



A. STANLEY DOUGLAS

A. Stanley Douglas plays at The Heights Theater, 181st Street and Broadway. This section of New York has many music-loving theater patrons, and Mr. Douglas succeeds in pleasing a large attendance at his house every day. The pictures are changed daily and the organist has his hands full. In spite of rapidly changing subjects, which gives little chance for an organist's best work, Mr. Douglas has won appreciation from his manager and the public. His instrument is of the well known Wurlitzer unit type, two manuals, with several orchestral effects that lend variety to the organ tone. Mr. Douglas has played in the Isis Theater, Denver, and the Victoria Theater, Harrisburg, Pa.; he is a graduate of the Institute of Musical Art, New York, and a pupil of Gaston Dethier.

### Excellence of Solo Work

Now and then a soloist essays a composition of a very high order, so delicate that the average musician would hesitate to play it. This was the case at the Rivoli last week when Frances Orr played Saint-Saens' *Swan* as a cello solo. This piece is often used for programming certain pictures, but generally speaking, one would scarcely think it would go over as a solo. But it did. And this all goes to show that you never can tell. I have been fooled so often that I rarely make a rash statement these days of rapid picture progress.

The organ work at the Rivoli, under the capable hands of Firmin Swinnen, is encouraging applause for the organist. The spot is being used in several theaters to illuminate the place where the organist's head is supposed to be. This is rather a terrible ordeal for them, a few being naturally of a retiring disposition, with little desire for the lime; but let us hope they may come to appreciate themselves at their true worth, taking all the light they can get.

### "Ruggles of Red Gap"—Essanay

This film will be found easy to play; a few contrasting themes, a trot or other dance; a short love theme if desired. Open with lively until "At 6:30," then pompous: Elgar's *Land of Hope and Glory*, a few measures with action. At Ruggles alone, soft lively. Cue "Next morning," same with action. Use another for variety. Cue "When I thought things over," a soft somber theme. Cue "In New York," lively contrast. At "Red Gap," a fox trot; (Continued on page 15)

## D. W. GRIFFITH'S NEW WAR PICTURE SHOWN ON COAST

"Hearts of the World" Receives Enthusiastic Welcome—Production Activities on New Features Continue Steadily

BY MABEL CONDON

Los Angeles (Special)

The opening of the run of D. W. Griffith's picture, "Hearts of the World," has been the weekly event of filmdom. It is being presented in two parts, and approximates eleven reels in length. While a D. W. Griffith master-picture, it also is even more than that as its significance is one of national importance rather than simply a feature of the highest entertainment for patrons of the screen.

The premiere of this production took place Tuesday night, March 11, at Clune's Auditorium, the same theater, where "The Birth of a Nation" and "Intolerance" were first publicly shown. Immensely patriotic in its theme, truthful in its delineation of what is happening "over there," and appealing in the simplicity of its love theme, "Hearts of the World" is exactly what the title expresses.

Dorothy Gish has a role in this Griffith picture that will make her. It is greatly similar to that of "The Mountain Girl" in "Intolerance," and is delightfully portrayed. Lillian Gish has a strong emotional part, and by far it expresses Miss Gish's best work. Bobby Harron wins all hearts in his role of the Boy.

George Seigman has a role that fits his stature. He plays a German secret service agent with all the brutality which the American mind credits to the German soldier. Robert Anderson as Monsieur Cuckoo gives a delightful characterization as the peasant gardener in love with "The Little Disturber" (Dorothy Gish). George Fawcett as the village carpenter is one of the humorous elements in the picture and plays the part as only George Fawcett can.

Little three-year-old Ben Alexander was a lovable element in the story, and Josephine Crowell was, as always, splendid in the role of Mother. George Nichols played well the role of a German sergeant, which, though a small one, was given a distinctive rendition by Mr. Nichols. The entire support was strong and well chosen.

The part of the picture made in the land scarred with trenches, and that made in Hollywood, Cal., were so closely matched that there is much conjecture and discussion over the question as to just how much of the picture was made in the war zone. Mr. Griffith gives us something new in lighting effect and "Griffith touches."

At the conclusion of the premiere of "Hearts of the World" applause and cries for Mr. Griffith brought him onto the stage, and he spoke words of thanks for the public's enthusiastic reception of his latest picture and followed it with a little talk in the interest of patriotism.

Though the rains have been constant during the last week, the Christie Company turned out its usual completed footage.

### Smokes for Soldiers

Dorothy Dalton is one of the most recent war godmothers. Company D at Camp Kearney has been adopted by her, and she has ordered the one hundred and ninety-four soldiers supplied with one million cigarettes.

Sessue Hayakawa has refused an offer from a representative of the theatrical managers of Japan for the return to the stage of himself and wife, Tsuri

Aoki. Allegiance to the Haworth Pictures Corporation, which will star Mr. Hayakawa, comes first.

Because Roscoe Arbuckle is "moonshining" in San Gabriel canyon, he was not present to meet Mr. and Mrs. Joseph Schenck (Norma Talmadge) and Louis Selznick, Jr., upon their arrival in Los Angeles, March 13.

Fred Balshofer has begun a new Harold Lockwood picture at the Hollywood Metro studios. Mr. Balshofer plans to erect a studio of his own, but will use a Metro stage until his own plant is ready.

George Baker has arrived in Los Angeles, and will direct Edith Storey, whom he formerly directed when both were connected with the Vitagraph Company.

Frank Reicher has begun a new picture with Viola Dana.

### Another Pathé Serial

George Larkin has begun work on the Pathé serial, to be produced by the Diando Film Corporation. The serial is entitled, "The Wolf-Faced Man," and will be directed by Stuart Payton. Mr. Payton and Walter McNamara are responsible for the continuity. Horace Carpenter, True Boardman, and Fred Malatesta will appear in the cast.

Dorothy Phillips will be seen in an especially dramatic role in "The Girl Who Dared," a James Oliver Curwood story, directed by Allen J. Holubar.

Juanita Hansen, Jack Mulhall, and Ashton Dearholt continue to frolic through the perils which beset the dwellers of "Pleasure Island," the new Universal serial which Ben Wilson is directing.

Eddie Lyons and Lee Moran are the busy comedy element at Universal City.

Director George Fitzmaurice is using the stages at Universal City for the production of a Fanny Ward picture.

Mabel Trunell who has recently come to the Coast from New York, has an important part in Mary MacLaren's first Universal picture.

Edwin August is playing opposite Carmel Myers in the latter's newest picture, "My Parisian Sweetheart," directed by Joseph de Grasse.

Robert Leonard is completing a Mae Murray picture, entitled "Danger—Go Slow."

Roscoe Arbuckle is a godfather by virtue of his adoption of Company C at Camp Kearney.

The Montgomery and Rock Big V Comedy team, directed by J. A. Howe, attract to their portion of the Vitagraph Hollywood studio, players of the various other Vitagraph companies whenever they have a few leisure moments, as the Montgomery and Rock humor is found to be particularly entertaining. Nothing has terrors for this comedy-duo, and some of the stunts they stage are as thrilling as those for which Vitagraph Western serials are noted.

### Duncan Begins New Serial

Director William Duncan takes his company to Big Bear Valley this week for the filming of the first episode of the new Western Vitagraph serial.

Nell Shipman's mountain cabin in the San Gabriel Mountains, was burned one recent night, and among Miss Shipman's losses were several original screen stories ready for marketing, together with the entire wardrobe worn by Miss Shipman in the role of Josephine in "God's Country and the Woman."

## ARTCRAFT CORP. WINS FINAL DECISION AGAINST TRIANGLE

United States Circuit Court Sustains Previous Rulings in the William S. Hart Case

A final decision favoring Arcraft Pictures Corporation, in the suit brought against that organization by the Triangle Film Corporation in the William S. Hart case, was handed down by the United States Circuit Court of Appeals for the Second Circuit, last week. This is the third defeat of Triangle in the litigation over William S. Hart and Thomas H. Ince, whose product is now being released under the Arcraft Pictures trade mark, distributed by the Famous Players-Lasky Corporation.

The initial decision won by Arcraft in the matter, was given out by Judge Martin T. Manton, in the United States District Court, New York City, last August, when the application of the Triangle Film Corporation for a preliminary injunction restraining the defendant from making or distributing motion pictures featuring Mr. Hart, was refused. Mr. Hart's contract with Triangle called for Thomas H. Ince's supervision of productions in which the star appeared, and when Mr. Ince severed his connections with Triangle, the star's contract was no longer binding, which decision



MARSHAL NEILAN  
With Paramount and Arcraft

was verified by the Court of Appeals last week.

In the early part of December, Arcraft again won out, when Supreme Court Judge Goff handed down a decision which denied the application of the New York Motion Picture Company for an injunction pendente lite, restraining the defendant from distributing the first William S. Hart production entitled, "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction. This second suit was a local action and temporarily held up the showing of "The Narrow Trail" at the Rialto Theater.

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand.

### Photoplay Music

(Continued from page 14)

have several for variety, if desired. At reading of paper, agitato, and again soft lively. At "In the days that followd," a soft love theme may be introduced; lively again at cabin; same for restaurant. At "I found Mrs. Judson's presence" soft love theme. At "Several weeks later" pompous again, and at restaurant a dance tune, with Bulard's Stein Song to end.

### The Floor Below—Goldwyn

Easy to play, but somewhat cut up from the musical standpoint. Open with lively tune, and change at "Hope Harbor" to a more serious composition, using same through title "On sinister business." At title "From Headquarters," hurry, until police office, then quiet. Lively at newspaper office. At cue "You've made trouble," soft, plaintive, and at title "A little girl on a big job," hurry with action. At cue "Is the coast clear?" soft, love theme if desired through title "And so in the dead of night" until title "Patsy makes reparation," then soft caprice. Same through cue "Luncheon is waiting." At title "Days of wonder," continue lively, and at title "The Charity Bazaar," dance for reception. At telephone, agitato. Follow action until cue "You've just come in time," then soft, somber, until newspaper office, then soft lively, and at cue "It's a permanent assignment," soft love theme to end.



A DAUGHTER OF UNCLE SAM  
General Film Serial with Jane Vance and William Sorrell

# OPEN MARKET STATE RIGHTS



## ZANE GREY STORIES FOR DUSTIN FARNUM

Harry Sherman Prepares to Star Actor in Western Roles

Announcement is made by Harry A. Sherman, president of Sherman Productions, Inc., a corporation recently organized to produce Western pictures, starring Dustin Farnum, that "The Light of Western Stars," one of the best known stories by the popular author of Western fiction, Zane Grey, has been selected as the first vehicle for Mr. Farnum.

Roy Clements has been engaged during the past few weeks in dramatizing the book and putting it in scenario form, in collaboration with Charles Swickard, who will direct the Farnum pictures. Mr. Swickard is a feature director of long experience, having formerly been connected with the Thomas H. Ince forces, where he directed such stars as William Hart, Dorothy Dalton, H. B. Warner and others. Winifred Kingston, who has appeared in many roles with Mr. Farnum, will be his leading lady in the new company.

The players will leave for Tucson, Arizona, the latter part of this week, where they will be able to secure the settings necessary for the depiction of this thrilling story of the Southwest.

Mr. Sherman now holds a contract for all of Zane Grey's books that have not been sold for motion picture rights, also his future works, and intends to star Dustin Farnum in all of them, including "The Roaring U. P. Trail," one of Mr. Grey's latest books, which is now having a large sale and which is considered one of the best stories for screen purposes published this year.

## FORD PRODUCTION READY FOR BUYERS

First Independent Feature Issued Called "Berlin Via America"

Having finished his first production, "Berlin via America," by Elsie Van Name, Francis Ford announces that he is considering offers for territorial allotments on this production. Since the announcement that he has become an independent producer, Mr. Ford has received innumerable inquiries from state rights buyers, as well as theater men who in the past have successfully played many of his productions, and fans among whom he has long been a favorite.

Therefore, the fact that one of his productions—the first independent one—will soon be ready for release is of interest. Mr. Ford, in addition to his duties as producer and director, himself enacts one of the principal characters in the story, an aviator in the army of the Huns. Edna Emerson plays opposite Mr. Ford in the role of an American girl "doing her bit." Offers have already been received for various territories.



GEORGE LARKIN AND GRACE DAVISON  
In Bernarr Macfadden's Physical Culture Play "Zongar"

## FIRST NATIONAL GETS BRENON FILM

Arrangements Made for Release of Forbes-Robertson's "Passing of the Third Floor Back"

Through an arrangement with L. Lawrence Weber, who controls Herbert Brenon's production of "The Passing of the Third Floor Back," starring Sir Johnston Forbes-Robertson in the role of the Stranger, the screen version of this dramatic classic will be released by the First National Exhibitors' Circuit.

Since its original American production nine years ago at the Maxine Elliott Theater, Jerome K. Jerome's play has been given by Sir Johnston in practically every city of importance throughout the United States and Canada, and ranks first among his many stage creations by popular choice. Over two months were spent in filming the story of the changes wrought in the lives of the mean-spirited and scheming members of the gloomy Bloomsbury lodging house by the mysterious occupant of the third floor back.

Sir Johnston is reputed to have received the sum of \$50,000 for his work before the camera, and made a special trip from England to America for the purpose. The Stranger is his own favorite role, and he entered into his contract to reproduce it on the screen with real enthusiasm, declaring at the time that he would rather have his production of the "Passing of the Third Floor Back" given the permanency of celluloid than any play in his entire repertoire.

Herbert Brenon assembled a notable cast in support of the famous English actor, including Molly Pearson, in the part of Stasia, the slavey, which she created in the original production at the Maxine Elliott Theater; Alfred Hickman, who won wide commendation for his impersonation of the Czar in "The

Fall of the Romanoffs," as Stasia's father; Germaine Bourville, well known character actress, as Stasia's mother; Ketty Galanta, former member of Diagaleff's Ballet Russe, featured dancer of "The Wanderer," and the Anna Viroubova of "The Fall of the Romanoffs," as Vivian Tompkins; George Le Guere, star of several McClure productions and widely featured on the dramatic stage in "Business Before Pleasure" and other popular successes, as Christopher Penny, the struggling artist; Sydney Goldin, veteran stage and screen actor and director, as Jape Samuels, the trickster; Augusta Haviland as Mrs. Sharpe, the scheming landlady; Ben Graham and Grace Staephens as Major Tompkins and Mrs. Tompkins, the bully and the shrew, respectively; Robert Fisher as Joe Wright, the sporting satyr; Thornton Bastion as Harry Larkeom, the cad; Ricca Allen as Miss Kite, the painted lady, and Dora Mills Adams as Miss De Hooley, the snob.

In putting on this interesting study of human frailty redeemed by love and understanding, there has been no effort to sacrifice any characterization, no matter how humble, in order to build up a dominating part for the star. The result is an evenly balanced ensemble that brings out every phase of the play's lesson with remarkable power and realism.

### LEASES STUDIO

Harry McRae Webster, president of the Harry McRae Webster Productions, Inc., has leased the Standard studio at Yonkers, N. Y., and has begun work on a seven-reel feature entitled "Re-claimed," by Richard Field Carroll.

## KEENEY FILM IS ANNOUNCED READY

First Production Starring Catherine Calvert Called Improvement on Original

The screen version of "A Romance of the Underworld," which is to be the first release of the Frank A. Keeney Pictures Corporation, differs somewhat from the well-known Paul Armstrong play from which it is taken. This is following the usual course, for it is always necessary in making such an adaptation to translate the drama into terms of the screen, just as it is necessary to make radical changes when a popular novel is adapted for the stage. Those who have seen the film run off in the projection room of the Keeney studio, Park Avenue and 134th Street, declare that Mr. Keeney has made good his promise to make the screen version "more thrilling than the play."

Doris Elliot, a girl of a winsome and innocent type, is suddenly transplanted from the secluded and saintly life of the convent to the seething, fetid atmosphere of the underworld in New York City. She goes to the home of her brother, Richard. She knows nothing of the life he has been living, and believes he is all she would wish a brother to be. The revelation of his real character comes through the exposure of a gang of political heelers and criminals by a young lawyer-crusader, Thomas McDonald, whom from very first acquaintance she had learned to admire.

One reason why especial interest attaches to "A Romance of the Underworld" is that the part of the heroine is taken by the same capable actress who appeared in it with such notable success in the play, Catherine Calvert.

## GAUMONT FILMS ON OPEN MARKET

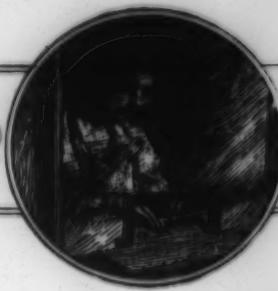
Producing Company Makes Radical Change in Distributing Policy

The Gaumont Company states that in future it will release its production through independent exchanges. The announcement that this motion picture company, which has more than fifty branches throughout the world, will hereafter sell its output in the open market will be welcome news to state right buyers.

Beginning March 26 the Gaumont news service will be released twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that the best training for gatherers of real live news.

The entire staff of cameramen, who have served the Gaumont Company for many years in the United States and all over the world, has been retained.

# NEW ANGLES FOR THE EXHIBITOR



## INDUSTRY HAS RECOVERED FROM RECENT DEPRESSION

### Goldwyn Man on Tour of Country Finds Slump Exhibitors Complained of a Thing of the Past

Exhibitors all over the country are smiling again. No better proof is needed that the motion picture industry has fully recovered from the recent slump, which for a time threatened dire things. Whether because of the war tax or a depression in business, first-class motion picture theaters, which in normal times boast capacity business, played to so many empty seats for four or five months that an exhibitor without a complaint was a rarity.

Now things are changed, according to a Goldwyn traveling publicity representative recently returned from a tour that brought him into close contact with showmen in every section of the East and Northwest and a part of the Southwest. Boston, he found, was the first big Eastern city to outlive the slump.

"We're not coming back, we're back," replied Jacob Lourie, the Goldwyn exhibitor in the Hub, to the publicity man's query. Similar conditions were noted at Providence, Lowell, Springfield, and Brockton. Lynn and Portland are just convalescing, their full recovery being retarded by labor troubles. Buffalo is at its theatrical best now, the new Curtiss plant and several other new war plants bringing thousands of young men and women to the upstate metropolis.

It was in the Northwest that the Goldwyn representative found the greatest wave of motion picture prosperity, conditions in Minneapolis making some of the large exhibitors forget there ever was depression. There, as in many other large cities, the slump was not without its compensations. It drove a lot of fly-by-night exhibitors out of business and removed their cheap store shows which had long been eye sores.

Of all Northwestern States, Wisconsin had the hardest time in wresting itself from the grasp of the slump. It was not until the middle of February that the motion picture boom made its appearance there. La Crosse and Oshkosh, which suffered most, were the first cities in Wisconsin to note a change for the better. The Goldwyn exhibitors there reported excellent business with Mae Marsh in "The Beloved Traitor," and on other productions.

Theaters in St. Louis had worn an air of prosperity weeks before the Goldwyn man put in an appearance. Here, too, a number of padlocked store shows revealed where the slump had put in its good work. Further evidence of the cinema boom the Mound City is enjoying is the recent decision of the management of the New Grand Central Theater, the Goldwyn first-run house, to run continuously instead of giving four shows a day, as heretofore.

A week's sojourn in Ohio helped to prove that motion picture prosperity was general all over the country. Cleveland felt the boom soonest, just as it had felt the slump first four months before. Eighteen of the twenty-one big exhibitors in the Forest City reported exceptionally good business.

Cincinnati is doing well. Many of the big exhibitors there say the slump never touched them. MacMahon and Jackson, owners of Gifts Theater, report that while trade journals announced depression everywhere, there was no noticeable falling off at their house. In proof of this, they say that Mary Garden in "Thais" broke all house records at a time when every large city in the country reported depression.

### HOLMES FILMS IN DEMAND

Reports from exhibitors show that Taylor Holmes' last release, "Ruggles of Red Gap," is making a bigger hit than any other of his pictures. His forthcoming release, "A Pair of Sixes," written by Edward Peple, which will be released as a George K. Spoor special, April 1, is declared by critics to be even a stronger production than "Ruggles." It has an unusually able cast, including besides Taylor Holmes, Maude Eburne, Robert Connes, Alice Mann and Edna Phillips Holmes.

Tunis Dean, the well known theater manager, has assumed the management of Harry Davis's new Grand Theater in Pittsburgh, Pa.



### UNITED THEATERS ADDS MEMBERS

#### President Ochs' Western Tour Increases Roster—Co-Operative Buying to Begin When Roll Numbers 2,000

The visits of President Ochs and Vice-President Seelye to Middle Western cities have resulted in large accessions to the membership of United Picture Theaters of America. Branch Manager C. W. Bunn signed up fifty Chicago theaters in mid-March following the Ochs visit and the latter's addresses to the exhibitors of the Chicago territory.

"The Chicago office," writes Mr. Ochs, "will have one hundred days inside of four weeks. Indeed, I should not be surprised if the Chicago territory gave our plan no less than two hundred days of bookings altogether."

The announced plan of United Picture Theaters is to start wholesale co-operative buying of films for its members after two thousand booking days shall have been secured. For Chicago alone to take from five to ten per cent of the aggregate would indicate that the plan is in fair way of realization. The general interest is shown by the fact that applications for fifteen days had to be rejected because they happened to be opposition houses to those that had already signed. Each member is to be carefully protected in his drawing territory, and there will be no cutting down of receipts by permitting two houses to appeal to the same neighborhood patrons with the same films.

From Chicago Mr. Ochs paid flying visits to Cincinnati and St. Louis and then visited the Southwest, with stops at Memphis, Little Rock, Dallas and New Orleans. C. R. Seelye is organizing branch offices in these same cities, putting men in charge who are thoroughly acquainted with the needs of Southwestern exhibitors. The keynotes of the organization are economy and efficiency.

The proper handling of film distribution over the wide-spread area is being carefully studied with the view of cutting out unnecessary expense, ensuring rapid shipments and doing away with "positive waste," i. e., the idle days resulting from the ordering of superfluous prints.

In New York the efforts of Arthur S. Abeles, Eastern representative, and Aaron Corn, city sales manager, are lining up additional metropolitan houses every day. Another live Eastern center is Boston, with Stanley Hand in active

charge. Messrs. N. J. Filkins, in Buffalo; Joseph Schwartzbine, in Minneapolis; C. S. Edwards, in Kansas City, and Gilbert Heyfron, in Montana, likewise report great activity.

### NEW PLAN BOOK FOR VITAGRAPH

#### Company Will Issue Press Matter on Serial in Three Parts

A new departure in serial advertising service to exhibitors has come from Vitagraph in connection with the company's forthcoming chapter play, "The Woman in the Web," which is the latest offering from the gifted serial pens of Albert E. Smith, Vitagraph president, and Cyrus Townsend Brady. It is designed for the convenience of the exhibitor and marks another step forward in the advertising methods of the industry.

Instead of getting out a plan book of fifty pages containing press matter, etc., on all of the fifteen episodes of the serial, as was the case in the handling of "The Fighting Trail" and "Vengeance and the Woman," Mr. Irwin decided to issue the service in three sections of five episodes each. His decision was based on suggestions from several of his branch managers, who said that exhibitors in many cases lost or mislaid the large plan book and lost step in their serial publicity campaigns by waiting until the last possible moment to ask for extra copies of the book.

The newer form of plan sheet is so arranged that the exhibitor may clip it into six strips, each of which is labeled for the episode to which the press matter relates. As the legend declares, the sheet is "designed for quick and easy handling" by the exhibitors of "The Woman in the Web" of their publicity campaigns. By clipping the press matter into strips by episode, the exhibitor or his publicity manager is saved the trouble of protecting a book fifteen weeks and there is also the protection he has against the book being mutilated through frequent clipping of the press pages.

### HARRY DAVIS

Harry Davis, director of the Davis Enterprises of Pittsburgh, Pa., and manager of the New Grand Theater, when opened its doors to the public recently under auspicious circumstances, has achieved the most notable triumph of his career. For in the completion and opening of the New Grand, Pittsburgh's finest motion picture theater, he has realized a long-cherished ideal. The formal opening of the New Grand took place recently, and was attended by Pittsburgh's elite, as well as film notables from all parts of the country. Manager Davis delivered a few terse remarks, thanking the people of Pittsburgh for their appreciation of his efforts to provide the city with a motion picture theater second to none, and then proceeded to introduce Mayor E. V. Babcock. Mayor Babcock said he congratulated Mr. Davis and his associates for their business enterprise in providing for Pittsburgh so magnificent a photoplay house, adding that in doing so they had rendered to the country a distinct patriotic service.

### THEATER MADE TO PAY

#### Milwaukee Manager Turns Failure Into Success in a Few Weeks

Developing a motion picture house with a moderate business to a theater filled to capacity in something like forty days is what Charles E. Perry has accomplished with the Strand Theater of Milwaukee, Wis. At the time Mr. Perry took charge, business was only nominal and the house had nothing to offer of exceptional attractiveness. Mr. Perry's first move was to close the theater for five days in which to make substantial alterations. The uninviting plate glass doors were attractively curtained, and the lobby was repainted and furnished with numerous willow chairs for the comfort of patrons. The reserved seat section was abolished, and the entire wall space was repainted and decorated with artistic stencil work.

It was then discovered that patrons did not use the boxes, and as no space is without its value, these boxes were converted into a miniature bower, fenced with lattice work through which shone hidden lights of blending colors. From the ceiling are suspended double-decked chandeliers throwing indirect lights upward and shining down through a dark green covering. The stage is completely surrounded by a canvas screen representing lattice work and against which lights shine from the rear. The screen itself is covered by a red velvet curtain which operates horizontally.

# CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Whispering Chorus," Arteract; "The Wine Girl," Bluebird; "The Hillcrest Mystery," Pathé-Astra; "Naughty, Naughty," Paramount; "The Home Trail," Vitagraph

## THE WHISPERING CHORUS

Seven Part Drama by Jeanie Macpherson from the Story by Perley Poore Saechan. Produced by Lasky Under the Direction of Cecil B. De Mille. Released by Artcraft.

The Players—Kathlyn Williams, Raymond Hatton, Elliott Dexter, Edythe Chapman, John Burton, Parkes Jones, Tully Marshall, Guy Oliver, W. H. Brown, James Noah Beery.

### POINTS OF INTEREST

A dramatic and gripping story, with a grand tableau, Edgar Allan Poe flavor in certain scenes. A finely acted and directed production.

Thoroughly gripping and absorbing is this "Whispering Chorus." There is a distinct Grand Guignol, Edgar Allan Poe flavor about it and it would have fitted admirably into Mr. Blinn's program at his theater of thrills" several seasons ago.

Though there are scenes which are decidedly gruesome and some which may cause a feeling of revulsion among the more sensitive of its spectators, the result is a picture which for details and realistic touches, atmosphere, and strong, gripping situations, is far above the ordinary feature production.

Mr. De Mille deserves a goodly share of the praise for his direction. He has neglected nothing in his desire to inject realism and thrills. Many points which have formerly been left to the imagination or subtleties—are here enacted on the screen. Perhaps it is due to his long association with Mr. Belasco that has caused him to pay this attention to details, but at any rate, he has achieved a distinct novelty in the film world.

The story revolves about the weaknesses and final sacrifice of a man of ordinary standing and mentality. He is John Trimble, a clerk, who, after countless small thefts from his employer, runs away to hide when he fears detection. On the island where he secretes himself he changes clothes with a drowned man, assumes an alias and begins life anew. He sinks low into the depths of life and is finally hunted down by the police—as his own murderer!

His wife, meanwhile, has become the coroner's bride and now she is called upon to appear against the "murderer" of her first husband. She does not recognize John Trimble in this bit of human driftwood—and so he is convicted, and it is then that the man first becomes noble and he makes the supreme sacrifice and goes to the electric chair for his own murder—so that his wife may be once more secure in the Governor's love and protection.

Raymond Hatton, as Trimble, has the biggest role of his film career, and gives a graphic and compelling performance. Kathlyn Williams, as his wife, is natural and appealing and acted with sympathetic understanding. Elliott Dexter was a forceful governor, while Edythe Chapman was a pathetic figure as the mother. Other parts were capably handled by the remaining players.

"The Whispering Chorus" should prove a feature of unusual drawing power. It is a powerful drama, well produced and acted and is also "different."

H. D. R.

## THE WINE GIRL

Five Part Drama, Featuring Carmel Myers. Produced by Bluebird. Under the Direction of Stuart Paton.

The Players—Carmel Myers, Rex De Russell, E. A. Warren, Kenneth Harlan and Katherine Kirkwood.

### POINTS OF INTEREST

The attractive personality of Carmel Myers. A noteworthy Italian characterization done by E. A. Warren. The clear photography.

In "The Wine Girl" there is one strong scene somewhere near the start and another near the finish, when you have almost given up hope of more really interesting action. The intervening footage is a waste of time that you might be devoting to war work, and only the most adroit can knit in the dark. In other words, it would make an excellent one reel picture.

The story has to do with a young blood far in his cups, who chances upon a vineyard while on a wild joy ride, and the place naturally pleases him. Because he may want wine for breakfast, luncheon and dinner, he decides to work there, at a salary of one cent per day. Ah! but in the place works one Rona, the niece of the Italian proprietor of the wine house. Rona can cook rings around Oscar Waldford, so when the young chap decides to leave he takes her with him to cook in his own home. And Rona goes with him willingly as she has fallen in love with the man.

It transpires that he, in time, falls in love with the girl, but his mother, a member of the upper set (we know that she is a woman because all her gestures belong to the match). The girl comes into inheritance and here the mother's attitude changes. The inheritance turns out to be

a mistake, but the pair get married anyhow. Carmel Myers, a young woman very pleasing to the eye, injects more animation and vitality into her part than is written in it. E. A. Warren gives an excellent characterization of an Italian blackhand artist, and Kenneth Harlan is adequate. The director has used some picturesque scenes for the exteriors. The photography is crystal clear.

F. T.

## THE HILLCREST MYSTERY

Five-Part Drama Written by Ouida Bergere and Featuring Irene Castle. Produced by Astra Under the Direction of George Fitzmaurice and Released as a Pathé Play.

Players—Irene Castle, J. M. Gilmour, Ralph Kellard and Wyndham Standing.

### POINTS OF INTEREST

Fascinating Irene Castle in a role that suits her perfectly and in which she has extended opportunities to display fine acting. A gripping and original story of an extremely popular type. Well played parts in support of the star.

If Irene Castle retains the same standard of excellence in acting before the camera that she has now risen to (and there is no doubt but that she will) her reputation as a dancer will be entirely supplanted by her reputation as a screen star of the first magnitude. Her last picture suggested this, and "The Hillcrest Mystery" serves to bring it nearer to an actuality. We wait

give the star noteworthy support and at the same time make opportunities for themselves. The direction is thoroughly adequate.

"The Hillcrest Mystery" will prove a great success wherever it is shown, and it can be booked for any first class theater. A display of Irene Castle's name in the advertising should be enough to fill a house.

F. T.

## NAUGHTY, NAUGHTY

Five-Part Comedy by C. Gardner Sullivan. Featuring Enid Bennett. Produced Under the Direction of Jerome Storm. Under the Supervision of Thomas H. Ince. Released by Paramount.

The Players—Enid Bennett, Gloria Hope, Marjorie Bennett, and Earl Rodney.

### POINTS OF INTEREST

Enid Bennett in a captivating role. A story of small-town life that is genuinely amusing and refreshing. The clever subtitles and expert direction.

The role of Roberta in C. Gardner Sullivan's delightful comedy, "Naughty, Naughty," permits Enid Bennett to display her talents as a comedienne of unusual charm and ability.

This Roberta of Lillyville is a captivating little person who can do more to shock the sanctimonious natives in one moment than could be accomplished by any other member

## THE HOME TRAIL

Five-Part Drama by George H. Plympton. Featuring Nell Shipman and Alfred Whitman. Produced by Vitagraph Under the Direction of William Wolbert.

The Players—Nell Shipman, Alfred Whitman, Joe Rickson, Patricia Palmer, Hal Wilson, and S. E. Jennings.

### POINTS OF INTEREST

A story of dramatic force and appeal. The graphic acting of Nell Shipman and the vigorous performance given by Alfred Whitman. The excellent direction.

"The Home Trail" is a strong and forcible story of life in the West back in the primitive days. The characters are very well drawn and they have been splendidly acted by Nell Shipman and Alfred Whitman—the two featured players.

The subtitles in these Western Vitagraph pictures are always above the average. They fit so nicely into the spirit and atmosphere that they deserve special mention—they are so natural and picturesque in their phrasing.

Mr. Wolbert, in directing the film, has secured excellent locations and the beautiful scenery forms a fitting background for the story. The action is smooth and the plot is well developed and progresses evenly and forcefully to its strong climax.

"The Home Trail" tells the story of Tom Evans, the fearless range boss of Double X outfit. He marries a weak, romantically inclined school teacher, Clara. They are happy for a while, but soon the machinations of Blackie—scamp—are successful and Clara fails to realize her husband's worth and Blackie wins her heart.

She leaves her home, but soon Blackie deserts her, and she is forced to become an inmate of the road house—where she waits to trap Blackie in the future. Tom, too, is waiting, and months later Blackie does return. In a fight to escape capture, Blackie kills Clara and Tom takes up his trail to the desert, where he finds Blackie—and leaves him to die of thirst.

A sweet little girl in the village later brings happiness into Tom's life and he forgets his bitter experience with the faithless Clara.

Nell Shipman contributed a vivid and sincere performance as Clara. Miss Shipman possesses unusual talents and Vitagraph appears to be successful in bringing them out. Alfred Whitman was a forceful Tom. Joe Rickson was a sinister Blackie. The part of Elsie was charmingly played by Patricia Palmer.

H. D. R.

## FAST COMPANY

Five-Part Comedy-Drama Featuring Franklin Farnum. Produced by Bluebird Under the Direction of Lynn Reynolds.

The Players—Franklyn Farnum, Fred Montague, Katherine Griffith, Juanita Hansen, Lon Chaney and Edward Cecil.

### POINTS OF INTEREST

The attractive appearance of Juanita Hansen. The expert direction, the principal features of which are the settings and exteriors.

Franklyn Farnum appears as the hero of a mildly amusing play that is far better than anything he has had in a long time. Nevertheless, as is true of all his starring vehicles, it is of too slight substance to round out a five-reel picture. The story deals with a young mollycoddle, overshadowed by a family tree of supposed Dutch origin, and as unmanly a society top as ever lived, who finds that his ancestors were really Irish, whereupon he immediately starts out in an entirely different attitude. Instead of being afraid to fight, he whips everybody in sight, he gets the best of all those who laughed at him before and he finally wins the girl of his choice, who desired real man.

Juanita Hansen, a young woman blessed with uncommon good looks and a generous supply of personality and talent, plays opposite to Mr. Farnum and runs away with the honors. Lon Chaney is active and pleasing as a young reporter and the balance of the company do good work. The director has mounted the production so that the material in each scene realizes its full value. The interiors are tastefully arranged and the exteriors have been chosen with an eye to beauty and appropriateness. The title, which is tacked on because of a supposed box-office value, has absolutely nothing to do with the general idea of the story.

"Fast Company" should be fairly acceptable in the average theater.

F. T.

## THE CURSE OF IKU

Seven-Part Drama Produced by Essanay Under the Direction of Frank Borzage. Distributed by George Kleine System.

The Players—Frank Borzage and Tsuru Aoki.

### POINTS OF INTEREST

A story which combines a modern Japan with the Japan of fifty years ago. The

(Continued on page 23)



DRAMATIC SCENE IN "THE HILLCREST MYSTERY"

Sensational Pathé Play Featuring Irene Castle

for her forthcoming pictures with more than the usual interest.

It is not so long ago that the public flocked to see Mrs. Castle in the films because she was a famous woman in her former line of work, but it is safe to assume that in the future it will flock to see her because of what she is doing at present and not because of past performances. Of course, to reach her high plane of excellence she has had the aid of better stories to work in than those in which she first appeared, and "The Hillcrest Mystery" will probably be considered the best of all.

It is a gripping mystery tale, in which the spectator's attention does not drop for a single instant. The audience remains keyed up continually. To give an outline of the plot here would mean to destroy most of the mystery and it surely would take away the force of the unusual twist, which comes as a distinct surprise, at the climax.

Marion Standing's father has been murdered just after he has promised to turn over his large shipyard to the Government. Suspicion points to Sterling's secretary as the murderer. Marion has come to love this man, Gordon Brett, and when he is to be arrested she aids in his escape and hides him. Thereupon she sets out to clear up the mystery herself to save the man she loves and it is principally through her valuable efforts and quick thinking that the true criminal is brought to justice. In a story of this kind it frequently happens that the author rather taxes the audience's credulity, but in every instance save one, in "The Hillcrest Mystery," Ouida Bergere, who is responsible for the tale, has used entirely reasonable material to build her plot, and this greatly increases the interest because of the apparent naturalness.

Ralph Kellard, as Brett, and Wyndham Standing, as Hugo Smith, who turns out to be the arch plotter during the part of the picture that has a distinctly patriotic angle,

of the village in a life time. Miss Bennett does so much in making this modern shrew lovable and laughable that she deserves a goodly share of the praise which should be generously accorded the production as a whole.

Mrs. Sullivan's story in itself is slight, but so adroitly has it been built that it affords genuine amusement throughout its telling. His characters are finely drawn and the action proceeds smoothly to its climax. The subtitles are well written and are really funny.

The scene in which Miss Bennett brings down the wrath of Lillyville with her "symphonic poem" is one of the most amusing that we have seen in some time. It may shock some of its spectators—but they, too, should live in Lillyville and be converted.

Into the quiet life of Lillyville, Kansas, comes Roberta Miller—daughter of the town's bank president—after a stay in a New York finishing school. Her newly acquired ways are strange to the puritans, but she is tolerated. For is her father not influential? Yes, even in Lillyville, there are capitalists!

But one day, Roberta goes too far. At a charity entertainment she gave a "symphonic poem" which turned out to be a dance à la Helen Moller. And then things happened.

In the end, however, Roberta manages to instill some life into the town, and she gives promise of settling down to a comparatively safe and sane wife of a youthful Romeo.

In support of Miss Bennett, creditable performances were given by Gloria Hope, Marjorie Bennett and Earl Rodney. There were a number of excellent types selected to play villagers.

"Naughty, Naughty" deserves the popularity which it will undoubtedly receive. It is a distinctive comedy and is splendidly acted.

H. D. R.

# ONE HUNDRED WAYS TO MAKE THE THEATER PAY

## Use of Lights on the Theater Front

This little sermon is chiefly for the exhibitor who has a dark colored house front, something like brown or green, that absorbs light rather than reflects it. You can't light dark objects by piling on illumination.

You don't really need a lot of lights with a resultant electric bill calculated to put you through to "success or bust" in order to let the public know your theater is on the map. The kind of front to have is one that will stand out in daytime when all fronts on the block are lighted equally well by the sun. It may stand out for its own sake, too, and not through force of contrast with its neighbors. Otherwise, the neighboring houses will have to be taken into consideration in the night scheme. A creamy white or ivory color for the lobby of the house, generally speaking, cannot be excelled.

With the average motion picture theater, it is the lobby rather than the actual front that counts. This should be lighted rather than the front.

So many managers make the mistake of flooding the street before the theater with light instead of lighting the lobby. The feeling induced in the patrons is to go where the brightest light is, and the old way of illuminating the sidewalk area more than the lobby invites them to bask in the glare outside.

## Fighting a Bloodthirsty Competitor

Many an exhibitor is the target of powerful competition because he enjoys a good location.

There was a similar situation in New York several years ago. A man had been running a cigar store on a certain corner for many years. His show-window was cluttered; his stock was mussed; his floors were dirty; his place was lighted by flickering gas, and he usually waited on customers in shirt sleeves. A big concern came along. They tried to buy him out and he wouldn't sell. They opened a store next door, and quietly ran him out.

The ruin was caused with the full consent of the public. The new store had an attractive window; the stock was well maintained; the interior was kept immaculately clean; electricity shed well placed lights; the salesmen were nicely groomed.

There is another side to be mentioned before the moral is drawn. This same cigar concern that operated so surely tried to outdo another independent cigar store further down the street. But this one was run on a policy as well drawn as their own. And after six months of keen competition they withdrew, satisfied that there was not room there for two stores and that the pioneer was entirely competent to occupy the disputed ground. It is doubtful if any kind of competition can hurt a theater where the policy has been well formulated.

## Practical Frames and Cut-Outs

In the scheme of lobby decoration one is struck by the sameness of lobby frames and signs. It seems that somewhere there must be originality in preparing them; and there is.

For instance, when "A Pair of Sixes" first was presented at the Longacre Theater, New York, there appeared before the house two enlarged playing cards, perhaps five feet high, the six of diamonds and the six of hearts, but the spots themselves actually were photographs of the cast and the action, in heart and diamond-shaped frames, respectively.

Of course, it is not practicable in the average picture theater to build special frames of this kind for each new attraction. However, it is entirely within reason to use frames or cut-outs, or frames and cut-outs combined, that are of such general character that they may be used over and over again for plays of the same general type. A cut-out locomotive might bear the lettering of many different plays—"The Ninety and the Nine" as readily as "Wolves of the Rail." A cut-out tree could be used for "Jules of the Strong Heart" as appropriately as for "A Girl of the Timberclaims"; a cut-out cannon for a hundred different war plays; and an ocean steamship for transatlantic dramas.

The lettering alone is all that need be changed to make the sign fit another play.

## Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

**I**t may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing. You need all ideas you can get.

## How to Display Signs in the Lobby

Most theaters prefer to maneuver their signs about the lobby in a special manner. Especially where the lobby is narrow but deep—and most of them are of that kind—they work the signs down the middle of the lobby toward the front. That is, the sign standing in the middle of the lobby at the front advertises the current attraction. The sign directly back of that advertises the attraction that follows next, and other signs ranged along the side walls tell something of other plays to come. The sign in front bears cards which read, "Wednesday, Thursday and Friday," or whenever the engagement is; and then, as the engagement proceeds, "last four performances," "last three performances," and so on to the end.

When the succeeding attraction comes, the old sign is taken away, the others behind are moved forward, and their places are taken gradually by the others from the sides of the wall.

The arrangement requires much care, because if the exhibitor is not careful he will find himself advertising attractions in advance to the exclusion of that being shown at the time at his theater. Do not stop advertising the immediate attraction until the end of the last performance, or, perhaps, fifteen minutes before "Good night" is flashed on the screen, so as to catch the outgoing crowd.

## Encouraging "Lobby Shoppers" to Buy

All this talk about extremely plain lobbies to the contrary notwithstanding, you want to stimulate "lobby shopping," for it is much easier to persuade a man to purchase a ticket when he already is across the sill than it is when he is across the street. But do not neglect to interest him when he is over the sill just as much as when he is over the way. The advantage of the display of signs and photographs inside the lobby is that there is opportunity for detail there—an amplification of the big advertising in front that has sung its message out into the busy street.

Keep the entire advertising scheme linked together in one great chain so that each part acts and reacts upon the others. Arrange it so that no matter what link in the chain a person encounters first he inevitably will be led to the box office. That is cumulative advertising, and lobby material is an important division of it.

The idea hinges all on the theatregoer's habit of mind. Theoretically, he first sees the advertisement of the current attraction, steps up to the box office and purchases his ticket. Then, looking around, he is confronted with the bill for next time, and, going further into the lobby, is impressed with the names and general sales points of performances scheduled for still more distant dates.

**T**HIS SERIES of one hundred flashes on better business is to be published by *THE MIRROR* in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information. You will want it on your desk.

## Small Theater Newspaper Advertising

The importance of newspaper advertising for even the smallest theaters is being recognized more and more. Most persons use the papers as theater directories, to tell not only what attractions are on view and when, but also prices and location of the houses. Hence it is important to be represented in as many important morning and evening sheets as practical.

In about four lines it is entirely possible for the exhibitor to present all the important facts about his theater and attraction and to do it distinctively.

The great danger besetting the small advertisement is the fact that is likely to be pushed down in the make-up of the paper to an obscure place. Position is given to almost all the larger ads, however, and therefore the clubbing arrangement has come into being. This makes the ad a trifle less expensive, too, for the larger the ad the lower the rate. This arrangement means that a number of theaters in town pool their advertising so as to make one large block. In that way the theater advertising is kept together for mutual benefit. This block may not be of any desired size, for newspapers have certain restrictions about what may go in one column and what in two. But within the block, of course, the ads may be of any shape, provided the other members of the "club" agree.

## Some Facts That Must Be Advertised

It is important, whenever possible, to have the facts about a theater and its attraction in every detached piece of advertising. One does not like to think of losing a single patron simply because he or she cannot find what is playing at a certain theater, where the theater is, when the curtain rises, when matinees are given and perhaps something about prices. It is better, one thinks, that persons stay home rather than to have them leave the box office because they cannot afford the price, and with a vague sense that the price has been misrepresented in not being named in the ads.

Some difficulty will be experienced in selecting the points to be advertised. Winthrop Ames, at the Little Theater, New York, has experimented successfully in placing a circle at the beginning of the ad and featuring within it the time of performance—of the matinee on matinee days and of the evening performance at other times. There is no valid reason why the ad should be cut-and-dried week after week or even from day to day. In some cases, in various parts of the country, the theater has been built up as an institution of local fame so that it pays to advertise that in larger type than the attractions that come in.

You know probably better than anyone else the point that means most to your patrons.

## Different Prices for Different Times

An enterprising politician in New York State lately introduced a measure making it illegal to charge more for the same entertainment Saturdays, Sundays or holidays than at any other time.

From time immemorial price has been regulated by the law of supply and demand. It has been so in the world of amusement as much as in the other fields of commerce. In the theaters of ancient Greece, before Christ, where at first the people were admitted to performances free, the indiscriminate crowding led the State to charge admittance fees which would be supplied by the State to any persons applying for them. It was the one logical way of keeping the demand commensurate with the supply. It is not practicable to have theaters just to take care of the overflow at rush times, so there must be some adjustment; and there is little sound reason why the adjustment shall not be in the price.

Most theaters make their only profit on the week during Saturday and Sunday. The other days trade is so light that the management is justified in offering some such inducement as a reduction in price to coax patrons inside. This explains the long-standing American custom of giving matinee performances at rates lower than in the evening. Frequently these matinees prove dead loss, but still are made possible because there is profit on the week.

**WILL DIRECT FOR  
SCRANTONIA CORP.**  
**C. R. De Barge, Vice-President,  
to Supervise Production of  
Features**

The Scrantonia Photoplay Corporation, which has announced for immediate release, six one-reel comedies featuring Charlie Fang, the inimitable Chinese comedian, have already expanded operations and will immediately commence the producing of six and seven-reel photoplays, to be released by way of the state right market through Jesse J. Goldburg.

Negotiations are pending for the purchase of The Crystal Palace at Rocky Glen, Pennsylvania, situated six miles out of Scranton. The Crystal Palace is the largest all-glass enclosed structure in the United States, and is perfectly suited to motion picture studio purposes.

Mr. De Barge, the vice-president and director general of The Scrantonia Photoplay Corporation was born in Antwerp, Belgium, and educated in the "Adene Royal" at Antwerp. He was engaged by The Famous Players and supported among other stars, Mary Pickford, Donald Brian and Pauline Frederick. He then directed the productions of the French Art Pictures Corporation, producing among others, "Mother's Fate" and "The Ten Commandments." From the wide experience of Mr. De Barge in motion pictures both here and abroad the Scrantonia Photoplay Corporation feel that their future productions will merit the confidence which they have placed in him.

**"BLUE BLOOD" IS  
FIRST SELEXART**  
**Goldwyn Announces Special  
with Howard Hickman as  
Initial Feature**

The production chosen by Goldwyn for its first Selexart release is "Blue Blood," a powerful drama starring Howard Hickman. As the initial production of a group of three, Goldwyn offers it with confidence that "Blue Blood" embodies all that exhibitors and public want.

It is a story of the desires, ambitions, and ultimate end of thousands of Americans to-day. Effectively produced, with a wealth of fine photography and clever titles, it offers to the accomplished players chosen for its interpretation every opportunity a good actor needs in order to drive home a strong lesson. Howard Hickman, in the role of Spencer Wellington, scion of an old family, is said to do the finest acting of his notable career.

The old conflict of money and love, of social ambition and genuine worth, becomes the pivotal struggle in the production Goldwyn is distributing under the Selexart trade-mark. That "Blue Blood" is the forerunner of other Selexart productions equally meritorious and calculated to please popular taste is Goldwyn's guarantee.

**REPORT BIG BUSINESS**

The True Film Company, of Dallas, owners of the Texas, Oklahoma, Arkansas, Mississippi and Louisiana territorial rights to the William A. Brady production of "The Whip," announce that the feature is proving a great success. "The Whip" did capacity business at advanced prices during the week it played the Liberty Theater in Houston, Tex.



QUAINT SCENE FROM "INNOCENTS PROGRESS"  
Pauline Starke and Alice Knowles in Triangle Film

**MANY NEW VITAGRAPH PRODUCTIONS**

**Wallace Irwin Is Latest Recruit to "Best Authors" Ranks and Heads a Formidable Line of Releases**

Wallace Irwin, the famous author and creator of "The Letters of a Japanese Schoolboy," is the latest addition to the ranks of Vitagraph contributors, according to an announcement by Albert E. Smith, president of the company. "A Gentleman's Agreement," one of Wallace Irwin's best stories, has been purchased by the company and probably will be produced under the direction of William Wolbert, with Nell Shipman and Alfred Whitman as the stars of the play.

The addition of Wallace Irwin to President Smith's list of "best authors" is revealed in a statement from the Vitagraph president outlining plays either under way or in prospect for the company's growing list of stars.

For Earle Williams, who is working in the West with Grace Darmond as his leading woman and Tom Mills as his director, three strong vehicles are in prospect. The first of these, which probably will be started as soon as he completes the "Seal of Silence," is "The Girl in His House," adapted from the famous story by Harold MacGrath, which ran serially in *The Ladies' Home Journal* and soon is to appear in book form.

Alice Joyce, now at work on the production of "The Strength of the Weak," an adaptation from the legitimate play, "My Man," by Edith Ellis, soon will have an opportunity to portray one of O. Henry's heroines. "Find the Woman," the celebrated "Cherchez la Femme" of O. Henry, has been selected for her.

Harry Morey, with Florence Deshon as his leading woman, is at work under the direction of Paul Scardon in a powerful story entitled "The Golden Goal" and when this is completed, is expected to start work on a Cyrus Townsend Brady play, the original title of which is "The Wreck and the Letters." Another play especially written for Mr. Morey and which is contemplated for early production is "The King of Diamonds," by Edward Ballou. Gladys Leslie and Edward Earle, under direction of William P. S. Earle, are nearing completion of "Ann Acushla," a quaint Irish drama, and just as soon as it is finished Miss Leslie is scheduled to start production of "The Soap Girl," an original story by Lewis Allen Browne, who wrote "Little Miss George Washington" for Marguerite Clarke.

**NEW RULES FOR  
WORLD CASTING**  
**Corporation Announces Change  
in Method of Players'  
Selection**

Rigid new rules for the casting of World-Pictures have recently been laid down by the management in the interest of increased efficiency and the making of bigger and better pictures. Hereafter no directors will do the casting for any World-Pictures. All casting will be done in this manner.

When a story is accepted by the scenario department and the continuity has been written and O. K.'d, a conference will be held by the production department managers, scenario editor and general manager as to which star shall be assigned to the principal role. When this highly important point is determined the work of casting the remainder of the players will be given to the casting director, whose selections will be approved in another conference.

Absolutely every part in a picture will be filled on proven merit only. The past record of every candidate for a position will be looked up, screen tests will be made and the candidate will be given a trial rehearsal in several scenes of the play before a final decision is reached. In this way it will be thoroughly determined in advance of the actual filming of a picture, whether or not all the players are entirely suited to their various roles.

**"MRS. SLACKER"**  
**A PATHÉ RELEASE**  
**Picture Starring Gladys Hulette  
and Creighton Hale Is  
Now Finished**

Comedy, pathos and thrills are said to be attractively blended in the five-reel Pathé feature, "Mrs. Slacker," released by Pathé for the week of March 31. Gladys Hulette and Creighton Hale are presented as co-stars in this timely comedy-drama of American life, from the pen of Agnes C. Johnston. They are supported by Paul Clerget, the famous French pantomime artist, and Walter Heirs.

"Mrs. Slacker" was produced under the direction of Hobart Henley, who has succeeded in creating many novel scenes and picturesque effects. The photography is exceptionally good.

"Mrs. Slacker" is the story of a love affair between the scion of a wealthy family and a lively young American girl of modest circumstances. The boy rushes the courtship to a climax in the hope of escaping the draft call through a claim of exemption on account of a dependent wife.

**ADOLFI JOINS WORLD**  
**Producer of "Queen of the Sea" Signs  
Contract to Direct**

John G. Adolfi, the famous director whose most recent big picture is "Queen of the Sea," which he wrote and directed for the Fox Film Corporation with Annette Kellermann as the star, has signed a contract with World-Pictures and will shortly begin the direction of a production for the World, in which Barbara Castleton will be starred.

Mr. Adolfi comes to the World with a remarkable record of achievement in the filming of entertaining, interesting box-office successes. His technique and skill has advanced each year and he is considered one of the most certain producers of box-office drawing cards now directing pictures.



SHIRLEY MASON AS A JAPANESE  
In Edison Production, "The Wall Invisible"

**SELECTED PICTURES  
AVAILABLE FOR CAMPS**  
**Powers and McGuire Confer  
with Officials in  
Washington**

P. A. Powers, chairman, and W. D. McGuire, Jr., secretary of the War Camp Motion Picture Committee, were in Washington recently conferring with different officials regarding plans for introducing the selected pictures now available through the committee at small cost to the different social welfare agencies for use in the camps. They called at the headquarters of the Knights of Columbus camp activities and learned that that organization, following its drive for funds, expects to extend its motion picture work in the camps very materially. A large number of motion picture machines have been shipped to the camp secretaries of the organization.

An office is to be opened in New York in order to develop this form of recreation for the soldiers. It will make arrangements with the War Department Training Camp Commission for the pictures which the War Camp Motion Picture Committee is offering at minimum cost. Its secretaries will be enabled to go to the nearest exchanges of the companies for the pictures desired. The official of the Knights of Columbus with whom they conferred expressed himself as being especially delighted with the plan, as he had not known how his organization was going to get the best pictures.

The question of furnishing an adequate service to the battleships of the navy is being examined in all its details by the Navy Department Commission and the committee of the industry. The chaplains have charge of the recreational work on shipboard. Motion pictures are particularly valuable on shipboard, as the facilities for recreation are much more limited than in the camps on shore. They have long been used on our warships in order to keep officers and men in closer contact with the normal forms of shore life. In war time they are even more valuable as a means of preserving and developing morale. The chaplains, when their ships are in port, could make use of the lists of suitable pictures prepared by the National Board of Review for the Army and Navy Commissions and the War Camp Motion Picture Committee in selecting films for use on the battleships and secure the special rates.

At the conference in New York with Malcolm L. McBride, of the War Department Commission on Training Camp Activities, the plan for motion picture entertainments in the Liberty Theaters in the camps rivaling in quality of pictures those given at the Rialto and Strand has been completed by the War Camp Motion Picture Committee co-operating with the War Department Training Camp Commission. Copies of the selected lists of the cooperating motion picture companies and the table of rates for different classes of these films based on their age have been sent to the managers of the theaters and through the offices of the companies represented on the committee to the exchanges. It is expected that these exhibitions, conflicting in no way with those given by exhibitors outside the camps, will be opened immediately.

During the showing of the feature film of "Her Boy," at Camp Upton last week, Niles Welch, who was co-star with Effie Shannon, and now engaged by Harry McRae Webster as leading man for the seven-reel feature "Reclaimed," was the guest of honor of the 307th Infantry.



*Membership in This Exhibitors' Cooperative Body Means Protection and Insurance*

**Put Your Business on a Sound  
Basis by Joining**

## **United Picture Theatres of America, Inc.**

You face rising costs—uncertainty of supply—cut-throat competition—burdens of film waste and of unscientific distribution—the ups and downs of a market in which YOU, playing a lone hand, may be caught in a squeeze and pinched severely.

**WE INVITE YOU TO POOL YOUR BUYING POWER  
FOR THE COMMON GOOD.**

Buy reasonably, cooperatively, wisely. Demand excellence in the pictures, moderation in the price—as wholesale purchasers you can secure both. Cut costly overhead, expensive exchanges, superfluous prints—get down to **WAR-TIME ECONOMY** in the distribution of films, just as in the operation of your houses.

**THAT IS UNITED THEATRES INSURANCE, AND IT  
WILL REDUCE YOUR RENTALS FROM  
30 TO 50 PER CENT.**

Write today to Dept. D.

**United Picture Theatres of America, Inc.**  
1600 Broadway, New York City

**"WHISPERING CHORUS" PLEASES**

It required but a single preview of Cecil B. De Mille's special Arclight picture, "The Whispering Chorus," on the part of Emil Kehrlein, manager of the new Los Angeles Kinema Theater, to satisfy him that it was an extraordinary attraction and therefore would justify an extended showing. A run of more than one week for a motion picture in Los Angeles is a rare occurrence, but in this instance, "The Whispering Chorus" enjoyed a two weeks' booking at the Kinema.

**GENERAL SIGNS McILHERAN**

John R. McIlheran, of Dallas, Texas, for eight years prominently identified with film exchange interests of the Southwest, has been appointed manager of General Film's Dallas exchange. For several years he had been in the employ of the Consolidated Film & Supply Co., of Dallas, as manager of its New Orleans and El Paso exchanges, and more lately as manager of the Bluebird feature department of the Dallas office. He also was assistant manager in the Mutual Dallas exchange.

**"BLUE BIRD" PUBLICITY**

In conjunction with the release of the screen version of Maurice Maeterlinck's play, "The Blue Bird," the Famous Players-Lasky Corporation, has instituted an elaborate advertising campaign which includes a page ad in all the Hearst newspapers for March 24, and the issue of attractive heralds, matrixes, and half-sheets. A press book containing the story of the play with publicity hints to exhibitors, as well as an artistic brochure, will also be distributed.

GEORGE K. SPOOR presents  
**TAYLOR HOLMES**  
in **"A Pair of Sixes"**

By Edward Peple

Screen Opinions says:

"'A Pair of Sixes' is the best thing, by all odds, that Taylor Holmes has done. Those who see it, if there is a drop of humor in their blood, will chuckle continuously—and every now and then the chuckles will be interrupted by a good, big, roaring laugh. Nothing has been skimped to make it a rattling good play—and it shows it."



**ESBONIAN**

George Kleine System  
Distributors

**NEW VITAGR.**  
Is Latest Recruit  
Leads a Formidable

**WORLD-PICTURES**  
present  
**ETHEL CLAYTON**  
in  
**"The Witch Woman"**  
Story by Willard Mack  
Directed by Travers Vale

**THE KINEMATOGRAPH**  
AND LANTERN WEEKLY  
The Original and Leading Journal of the Trade  
240 pages Specimen Free 13,000 copies weekly  
Tottenham Street, Tottenham Court Road, London. W.

**HOWARD GAYE**  
DIRECTOR  
"SUPER-STRATEGY"  
MENA FILM CO.

**NILES WELCH**  
WITH  
**GOLDWYN**

CONTINUITY ORIGINALS  
**JACK CUNNINGHAM**  
Writing for Pathé  
Hollywood, Calif.  
ADAPTATIONS EDITORIAL

**LONG TRANSFERRED**

Word comes to the effect that First Lieut. Walter Long has been transferred from Fort MacArthur to Fortress Monroe, Va. Prior to his enlistment for service in the army of the United States Walter Long was one of the most successful "heavy" actors in the Famous Players Lasky Corporation.

**FIRST CAPITOL COMEDY**

The youngest actress in motion picture comedy plays the latter half of the title role in "Bill's Baby," a Capitol comedy, starring "Smiling Bill" Parsons, soon to be released by Goldwyn as the first of a batch of twenty-six two-reel laughmakers to be produced by the National Film Corporation with Parsons as the chief comedian.

**STRONG CAST FOR IDEAL FILM**

**World Announces Release of "Masks and Faces," a War Benefit Production, with Sir Johnston Forbes-Robertson**

A brilliant array of histrionic talent is presented in the Ideal film, "Masks and Faces," which will be released by the World Pictures Corporation May 6. The very flower of the English-speaking stage has been culled in casting this production.

George Bernard Shaw, Sir Arthur Pinero, Sir John Hare, representing a committee of the Academy of Dramatic Art of England, decided, in the furtherance of war charity, to present a play on the screen that offered an opportunity to employ the largest number of stars. After several conferences it was decided that "Masks and Faces," a drama by Charles Beade and Tom Taylor, was an ideal play for the purpose of the movement.

The story, which tells of the loves and the humanity of Peg Woffington, the beautiful and vivacious actress from the Emerald Isle, who, from a humble orange girl, grew to be the darling of the theater of her day, is too well known to need repetition.

The immortal role of Triplet was assigned to Sir Johnston Forbes-Robertson.

that of Peg Woffington to Irene Vanbrugh, Ernest Vane to Dennis Neilson Terry, Kitty Clive to Lillah McCarthy, Colly Clibber to Dion Boucicault, Mabel Vane to Gladys Cooper, Sir Charles Pomeroy to Ben Webster; Donald Caithron and Gerald Du Maurier are cast for Lovell and Hunsdon Pomeroy's servants; Mrs. Triplet played by Winifred Emery, Colander by H. B. Irving; Lyall Sweet, who recently staged "Chu Chin Chow" in New York, played Soaper; Viola Tree, who was last seen in America in support of her father, Sir Bertram Tree; Stella Campbell, the daughter of Mrs. Pat Campbell; Gertrude Elliott, the wife of Forbes-Robertson and sister of Maxine Elliott, were cast as members of Rich's company; the three most famous child actors of England, Fabia Drake, Joan Buckmaster and George Rowson, are seen as Triplet's children. Nigel Playfair portrays Rich's theatrical manager. Others in the cast are Henry Vibart, J. Fisher White, Helen Haye, Mabel Russell, Weedon Grossmith, Gerald Ames, Mary Brough, Phyllis Hart, Lottie Venne and Renee Mayer.

**SPRING DRIVE AT GOLDWYN STUDIOS**

**Mabel Normand, Mae Marsh Coming Productions—"The Splendid Sinner" Completed**

Goldwyn's Spring drive is in full operation at the Fort Lee studios, and the big glass top shelters host of busy actors.

With Mary Garden's "The Splendid Sinner" ready for release March 24, workers in every department are breathing easier now that the finishing touches have been placed on the social melodrama of to-day in which the singer makes her second appearance on the screen.

No small part of Goldwyn's activities are attributable to Mabel Normand. George Loane Tucker directed the scenes made in Florida to replace those eliminated at the request of the Government and he will reconstruct "Joan of Plattsburg" before it is released early in May. Miss Normand's new production, the title of which is not announced, affords unusual scope for her rapidly maturing abilities. Clarence G. Badger is directing the play, an adapta-

tion of a Broadway success by a famous playwright.

Mae Marsh, not to be daunted by Mabel Normand's work-filled life, saw to it long before she finished Irvin S. Cobb's "The Face in the Dark" that there would be no cessation in her labors once the last scene was taken of the secret service drama in which she has a distinctly different, yet very congenial, role. Accordingly, Miss Marsh began the first scene of the new production on the afternoon of the day she finished "The Face in the Dark." The direction is by Hobart Henley.

Madge Kennedy is reaching the close of "The Danger Game," under the direction of Harry Pollard, and is more enthusiastic over it than any production yet made for her by Goldwyn. Miss Kennedy is entirely recovered from her recent indisposition and is back at the studio.

**SURVEY PROVES PICTURES' FAVOR**  
Vitagraph Reviews Year and Finds Blue Ribbon Features Popular

A remarkable example of what a consistent program means to exhibitors is supplied from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, in connection with a recapitulation on the business done with Vitagraph Blue Ribbon features during the last year. According to the information at hand, the Blue Ribbon features are now showing on yearly contract basis in more motion picture theaters of the United States and Canada than ever before.

The Blue Ribbon feature has been the chief unit of Vitagraph service for three years, being released in five reels weekly, with the leading stars of the company rotating in appearance. More than the usual care is given to these features by Vitagraph, one of the chief being the selection of stories. Albert E. Smith, president of the company, established a "best authors" policy in the choice of screen material, and has maintained this faithfully.

The recapitulation announced by General Manager Irwin is the result of survey conducted by the Vitagraph distributing organization which embraced every theater in the United States and Canada. Special charts were prepared for each branch manager and in addition a general chart covering the entire country was maintained at the company's home office in New York and the returns from each district were tabulated for a given period of time. At the end of the survey, which took almost six weeks, the tally sheet showed the results announced by Mr. Irwin. All of the theaters listed are running Blue Ribbon features at least one day a week, and in many cases the exhibitors run two or more in the seven-day period.

A reason for this is found in the consistency with which Vitagraph has turned out high-class product and the care with which subjects are adapted to the suitability of the stars.

**TERRISS PRODUCTION**

In the new production which Tom Terriss is making for the Greater Vitagraph, featuring Alice Joyce, and the story, "The Business of Life," by Robert W. Chambers, will be seen some very novel and interesting features. Commencing with a new introduction in halo form of Miss Joyce, she will afterwards be shown in a modern idea of Joan of Arc. For these scenes an exact reproduction of the famous armory of James Swan Frick at Baltimore was built in the studio, which, together with some interpolated scenes representing Reinhardt's famous Oedipus Rex and extraordinary lighting connected therewith should stamp this production of Mr. Terriss' as out of the ordinary.

**RELEASE OF "THE LIE" ANNOUNCED**  
Arteract Production, Starring  
Elsie Ferguson, Will Be Ready April 8

The next Arteract picture starring Elsie Ferguson, to follow "The Song of Songs," is "The Lie," which will be released on April 8. Charles Maigne, one of the best known scenarioists, adapted this subject to the screen from the big stage success of the same title, written by the distinguished British author, Sir Henry Arthur Jones.

In this production Miss Ferguson again portrays an intensely emotional role as Elinor Shale, who, with her sister Lucy, lives with her impulsive father, Sir Robert Shale, addicted to drink. Gerald Forster, a young man of wealth, is introduced to them, and falls in love with Elinor. Lucy has been visiting in London and has become infatuated with a man named Tallerton. They arrange an elopement, but before it can be accomplished Tallerton is taken ill and dies, and Lucy faces disgrace with approaching maturity. Lucy then treacherously leads Forster to believe that Elinor was the erring one, and succeeds in marrying him herself.

Betty Howe plays the part of Lucy and David Powell is Gerald Forster. The other principal characters are interpreted by John L. Shill, Percy Marmont, Charles Sutton, Bertha Kent, and Maude Turner Gordon. J. Searle Dawley, the veteran Famous Players-Lasky director, had charge of the production.

**TABLET TO OFFICER**  
Associates of Albert Kaufman Give Evidence of Their Esteem

The esteem with which Albert Kaufman is held by the employees of the Eastern studio, of which he was the general manager previous to his enlistment, was evidenced last week by the presentation of a gold tablet 4½ inches wide and 8½ inches high, appropriately illustrated, and on which was engraved on one side: "To Albert A. Kaufman from his associates of the Famous Players as an expression of their sincere and enduring esteem."

On the back of the tablet were engraved the names of the persons joining in the gift, including Hugh Ford, J. Searle Dawley, Joseph Kaufman, Charles Giblyn, William Reilly, Jack Stricker, George Yohalem, Hugh Gray, Sr., William Scully, Frank Walton, George Odell, John C. Epping, H. Lyman Broening, Ned Van Buren, Lawrence Williams, Frank Meyer, Robert Vignola, Edward Jose, Frank Losee, Richard Murphy, August Kramer, Virtus R. Scott, Daniel Pennell, Joseph Boyle, Edwin Sturgis, William H. Tomb, Albert E. Davies, William Marshall, Lewis Physlog and Hal Young.

## Photoplay Reviews

(Continued from page 18)

**atmosphere of the Orient.** Tsuru Aoki as a charming "Butterfly."

"The Curse of Iku" combines a story of the barbaric Japan of fifty years ago and the modern, civilized Japan of to-day. It shows the Japan of half a century ago, the story dealt generally with their hatred for foreigners and the particular hate of one nobleman, Iku and his curse, which is brought down through three generations. The story then switched to the present day and we were shown that "East is East and West is West and never the twain shall meet," for in Iku we have a villain of the blackest dye, who desires to marry an American girl. In the end he is thwarted and all ends happily.

In connecting the characters in the two stories, the relationship was not clearly enough divined. A change in the subtitles would readily remove this error and would help the picture immensely.

The story concerns Allan Carroll, who was shipwrecked on the coast of Japan. There he is befriended by Yori, who hides him, for if he is discovered, he will be put to death. This was fifty years ago when Japan was uncivilized. One Iku, however, discovers Carroll and notifies the Emperor who orders both Yori and Carroll killed. Yori is crucified, but Carroll shoots Iku and escapes.

Fifty years later, Carroll's grandson is engaged to marry a beautiful California heiress. In her home Iku's grandson is employed as a servant. He is infatuated with the girl, too, and upon her refusal to marry him, he kills her father and carries her off to Japan. Carroll follows them there and after many exciting adventures, he rescues his fiancee, while Iku meets his death at the hands of his grandfather's relatives—who had caused Iku to be cursed three generations ago.

It was the first part of the production that proved most entertaining. Little Tsuru Aoki made a captivating little lady whose happiness was wrecked by her wicked brother, Iku. And in directing this part of the film, Frank Borzage did very well. The modern story followed the usual lines of screen melodrama and was well acted.

H. D. R.

**"THE SON OF DEMOCRACY"**

Series of Two-Reel Episodes, Featuring Benjamin Chaplin. Released by Paramount.

**"The Native State"****POINTS OF INTEREST**

Benjamin Chaplin's impersonation of Lincoln's grandfather. The interest in the humanness of the characterization.

In "The Native State," Benjamin Chaplin, as Lincoln, recalls, to Daniel Boone's grandson, the story of the friendship between their two grandparents.

Abraham Lincoln, the grandfather of our President, lived in a log cabin with his wife and children. The two youngest members of the Lincoln family strayed off into the woods and were taken captive by Indians. Daniel Boone and soldiers from the fort helped to scour the woods for them. It was Fawn, a friendly Indian maiden, however, who had saved the children's lives and returned them. But the friendship thus began between Boone and Lincoln bore fruit in the third generation for President Lincoln had cause to save the property of Boone's grandson during Civil War days.

There is a human quality about these Lincoln episodes that is decidedly appealing. They deserve the popularity which they enjoy and should be featured in exhibitors' programs.

H. D. R.

**"HEIRESS FOR A DAY"**

Five-Part Comedy-Drama. Featuring Olive Thomas. Produced by Triangle. Under the direction of Jack Dillon.

The Players.—Olive Thomas, Joe King, Eugene Burr, Graham Petrie, Lillian Langdon, Mary Warren and Anna Dodge.

**POINTS OF INTEREST**

The pleasing performance contributed by Olive Thomas. The scenes in the barber shop at the beginning of the picture.

If the latter half of "Heiress for a Day" retained the quality of entertainment that is present in the first few reels it would be a pleasing feature. But when half run it takes decided flop, and the interest of the spectator becomes irreparably detached. This is due principally to the lack of quaint humor which is injected into the first two thousand feet and which promises to raise a banal story into something worth while.

The plot revolves around Helen Thurston, a manicurist in a busy tonsorial parlor. Everybody, including the girl, is under the impression that her rich uncle has left her a fortune and she immediately sets out to spend it, or part at least. When the will is read it is found that the bequest only reaches \$1,000. Miss Thurston has fallen in love with a young society man, and she had counted on the money to raise her in the social world so as to become one of "his people." Throwing responsibility to the winds she keeps right on spending money, relying upon the credit she enjoys because of the rumor of her being an heiress. She, alas, is found out and is dejected because she thinks the youth will not love her but he comes forward with the statement that he loves her better when poor. After their engagement is announced it is found that she will get the fortune after all.

Olive Thomas gives an interesting characterization of the ambitious manicurist.

## THE DRAMATIC MIRROR

## Goldwyn Pictures



## Madge Kennedy In Her First Romantic Melodrama

An entirely different kind of story filled with action, adventure and daring—with a splendid element of comic mystery.

There is no screen star who could give this unusual melodramatic romance the amusing and wonderful "twist" that this nationally-popular girl gives in every joyous reel of

# MADGE KENNEDY in The Danger Game

by Roy Somerville

Directed by Harry Pollard.

The amazing and exciting drama of a girl who could be called "the world's most beautiful burglar." Exhibitors will be delighted with this novel story because it will make your audiences talk as few pictures have done in months. A new idea in screen stories; a new type of work for a girl star. You can back this production to the limit with your local advertising. Released April 7.

## GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELwyn Vice President

16 East 42nd Street New York City

She is blessed with a sense of comedy values, which is apparent where the picture affords opportunities. Most of her supporting players do well, but those who represent high society are hardly characteristic. Their manners give them away. The director has performed his work acceptably.

Exhibitors will find that the first two reels will meet with sure approval. The rest of the picture remains a speculation.

F. T.  
**"THE SEA PANTHER"**

Five-Part Drama by Kenneth B. Clarke. Featuring William Desmond. Produced by Triangle. Under the Direction of Thomas N. Heffron.

The Players.—William Desmond, Mary Warren, Jack Richardson, Arthur Millett, Lillian Langdon and Lee Hill.

**POINTS OF INTEREST**

A romantic story of sea pirates. William Desmond as a gallant "Sea Panther." The richness of the costumes and realistic fights aboard a pirate ship. The picturization of a story which appeared in the Saturday Evening Post.

Back to the days when knights were bold are we carried in Triangle's "The Sea

Panther." For this film tells the story of a gallant sea pirate, who came often and bravely to the defense of a fair damsel. Very picturesque was this pirate in his satins and fine laces, but he was quick with a sword to boot, so he contrived to remain master over the most treacherous of sea-men.

The screen version of Kenneth M. Clarke's story, which appeared in the *Saturday Evening Post*, is a fairly good example of the highly romantic form of drama, and had the action been more rapid it would have assumed a more interesting form. One point in its favor, however, lies in the fact that a conventional "happy" ending has not been utilized.

The costumes—in the period of the seventeenth century—are rich and picturesque. In fact, the entire production has been carefully directed. The fights aboard the pirate ship are very well done and the royally furnished home of the "Sea Panther" offers a picture that is both gorgeous and impressive.

The story concerns Paul L. Marson, a gallant pirate known as the "Sea Panther," who captures the British ship, "Lady Devon" and pretty Molly Tarpley, who is on board. He offers her his protection from his men and gives her rich clothes

and jewels, but she cannot love him. So he promises to take her to the Carolinas, where she originally had set sail for. But there is a fight aboard ship and Marson is taken prisoner. However, Molly manages to release him and thus repays his treatment toward her in the past. So the Sea Panther departs alone while Molly, who could not love him, journeys on alone.

William Desmond, as Marson, gave a forceful and dignified performance and presented a picturesque figure in his satin tailcoat. Mary Warren was a winsome Molly and Lillian Langdon was a motherly Esther. Jack Richardson was a fierce and bold Will Kip.

"The Sea Panther" is a colorful romance that should appeal to the feminine portion of an audience. Exhibitors should advertise the fact that it appeared in novel form in the *Saturday Evening Post*.

H. D. R.

John Boy, formerly connected with the technical department of the American Film Company at the laboratories at Chicago, has been selected for the Governmental staff of motion picture men and will soon join the film service of the Government at New York.

## Two Vital Requirements of Today

**1** —Conserve what you have that is a necessity of life, comfort and well-being.

**2** —Increase the Productive Capacity of the Hour and the Dollar.

The first needs little thought except to observe the Hooverized memo urged by the Food Administration.

### BUT THE SECOND

*is a demand on your industrial activities. It means in plain words*

### Increase the Net

**PRODUCERS** should cut production waste, increase dramatic and acting values in their photoplays and book pictures wherever there are live showmen managers and capacity houses.

**HOUSE MANAGERS** should play pictures that have gripping stories, popular stars and 3 night or a week drawing value.

**EVERY WEEK** the Dramatic Mirror of Motion Pictures and the Stage gives you invaluable news, suggestion, and unbiased reviews of all the big current picture releases. By subscribing or buying The Mirror on the newsstand you get in condensed form the news of the Industry that is vital to Box Office Receipts.

### Increase the Net Returns

## ANDERSON BACK FROM THE COAST President of Paralta Responsible for Development of Organization

Carl Anderson, president of Paralta Plays, Inc., returned from Los Angeles, Cal., to New York last week. He left for the Coast last October and during his stay at the studios was responsible for many important developments in the Paralta organization.

While Mr. Anderson was on the Coast, Louise Glaum was engaged as a star in Paralta Plays and her first production, "An Alien Enemy," was employed under the direction of Wallace Worsley.

In speaking of the development of the Paralta studios and the Western organization, Mr. Anderson said: "It is indeed very gratifying to watch the phenomenal development of this organization which is still not a year old. We started the organization with Bessie Barriscale and J. Warren Kerrigan as our only stars. All of the productions which these two favorites have made have proven to be of exceptional worth.

"Since the consummation of the contracts with Henry B. Walthall a few months ago, we have made three productions in which he will be seen as the star and which promise to be great box-office attractions. In securing Louise Glaum, I believe that we have added to our roster of players one of the most popular artists in the world of the silent drama. It is our intention to take Miss Glaum out of vampire roles and to place her in dramatic productions which will win for her the sympathy of the audience."

## MISS LESLIE AS A RAGGED HEIRESS Vitagraph Star to Appear in "Little Miss No-Account"

"Little Miss No-Account," with Gladys Leslie as the star, has been scheduled by Albert E. Smith, president of the Vitagraph Company, as the Blue Ribbon feature release for the week beginning Monday, April 1. This will make the third appearance of Miss Leslie on the Vitagraph program and will prove her best vehicle to date, according to the Vitagraph announcement.

The play is from "The Reflection of Scarlet," a story by Edward P. Sweeney, and was produced under the direction of William P. S. Earle. As in the other productions featuring Miss Leslie, who is known as "the girl with the million-dollar smile," the little star has the role of a young girl, this time a ragged heiress whose fortune is sought by scheming relatives.

Miss Leslie has been given a splendid supporting cast in "Little Miss No-Account," among the players who are to be seen with her being Eulalie Jensen, Carleton King, Richard Wangeman, young Stephen Carr, William Calhoun, Patrick O'Connor, and West Jenkins.

The star is now at work on "Ann Acushnia," in which Edward Earle will be co-starred with her, while other plays in prospect for her are "The Gem Girl," by Frances Sterrett; "The Rebel," by Douglas Bronston, and "The Soap Girl," by Lewis Allen Brown, author of "Little Miss George Washington," and other screen successes.

## PUBLICITY AIDS FOR SPY PICTURE Sawyer and Lubin Prepare Advertising for "The Crucible of Life"

A particularly effective exploitation campaign is now being prepared by Arthur H. Sawyer and Herbert Lubin in the interests of their special feature production, "The Crucible of Life." This picture, which was produced by Captain Harry Lambert and stars three well-known photoplay persons in Jack Sherrill, Grace Darmond and Frank O'Connor, lends itself very easily to the use of striking advertising methods. This is because of the fact that the story deals with the work of the German spy system and contains a considerable amount of patriotic interest and vivid scenes of the Great War. It also has the additional publicity value of being an adaptation from the famous stage melodrama, "Fairfax," written by Bartley Campbell.

### GOES INTO WAR Y. M. C. A.

John J. McDonald, an assistant of Sales Manager A. Schmidt in the home office of General Film Company in New York, has resigned to accept a position as a war secretary and physical director for overseas service in the Y. M. C. A. He will leave at an early date for France to take charge of the recreation work at one of the Y. M. C. A. huts back of the American trenches or in one of the foreign training camps.



VITAGRAPH PRODUCTION OF O. HENRY STORY, "An American Live Wire," with Grace Darmond and Earle Williams

## PICTURE HOUSE FOR UPPER BROADWAY

### Symphony Theater to Occupy Ground Space at Broadway and 95th Street—High Class Program Is Announced

A motion picture theater de luxe and new shrine of music of the finest quality will be given to upper Broadway when the Symphony Theater throws open its doors to the public about May 1. The theater will occupy the ground space that has been used by the Crystal Carnival Ice Rink at Broadway and Ninety-fifth Street and will be operated by Kennedy Theaters, Inc., of which Aubrey M. Kennedy is president and Thomas Healy, the well-known restaurateur, is treasurer.

The Symphony Theater will be unique in theater style and construction, in that it will have no balcony or gallery, the seating arrangements being for 1,200 on the orchestra floor, with a mezzanine tier of boxes accommodating 300 more. The interior will be 75 x 150 feet, though the entire ground plan, including executive and other offices, covers a plot 150 x 200 feet.

A long term lease has been acquired on the property and the company, a close corporation, incorporated for \$100,000. Associated with Mr. Kennedy, in the position of general manager, is Charles L. Cole, one of the best-known theatrical men in America, identified with the Pantages theatrical enterprises.

The very ultra of the motion picture art will be shown in pre-releases, and one of the most important features on its programs will be its fifty-piece orchestra.

one of the most famous in America, which will be led by a conductor of international fame. The orchestra will be augmented by one of the most costly pipe organs ever constructed for motion picture theaters, and will be in the hands of one of the most famous organists in this country.

The orchestra floor will be of the amphitheater style, a gradual curve from the front row to the rear of the house giving elevation that makes every seat one of advantage. In the boxes smoking will be permitted, and chairs especially suited to the comfort of the patrons will be provided.

The inauguration of the Symphony Theater marks the advent into the theatrical building world of two of the most able and prominent men in their respective fields in this country. The needs of the theater patron are known and understood by them because of their years of experience in studying what the public wants and giving it to them.

The president of Kennedy Theaters, Inc., Aubrey M. Kennedy, started as manager of the Geo. K. Spoor film exchanges, with general headquarters in Chicago, and rose rapidly to position of general manager of the Spoor interests, including the manufacture of the Essanay film productions, of which he was in complete charge of manufacture and distribution for two and a half years.

## BESSIE BARRISCALE MAKING SIXTH FEATURE Paralta Actress Now Working on "Patriotism," Under Direction of Raymond B. West

Bessie Barriscale heads the list of Paralta stars from the standpoint of quantity of production. Already Miss Barriscale has completed five seven-reel features, and is working on a sixth. Two of these, "Madam Who" and "Within the Cup," have already been released and are doing excellent business. Miss Barriscale's productions which are awaiting their turns for release from the Paralta offices are "Blindfolded," "Maid o' the Storm" and "Rose o' Paradise." They are elaborate productions enacted with strong supporting casts for the star, and each is of a nature differing entirely from the other, yet presenting characterizations appropriate for Miss Barriscale's personality and versatility.

"Blindfolded" is an unusual story of the underworld and stands out as an example of excellent direction. There is a series of interior scenes taken in absolute

darkness with but flashes of light to reveal the action. This picture was directed by Raymond B. West from the story by E. Richard Schayer. Mr. West is also responsible for the direction of "Maid o' the Storm," which is a story laid in Scotland and in which Miss Barriscale's impersonation commences as a fisher girl wif and transforms to a prima donna in London opera. The story was written by J. Grubb Alexander and Fred Myton. "Rose o' Paradise" is an elaborate screen version of the novel by Grace Miller White and was staged under the direction of James Young.

Miss Barriscale is now engaged at the Paralta studios in the filming of a sensational patriotic drama to be entitled "Patriotism." She is also being directed in this by Raymond B. West, and the story is from the pens of Jane Holly and R. B. Kidd.

his headquarters, to handle the organization's feature releases and short subjects in an intensified campaign.

## TICKETS COUPON AND STRIP

There is but One BEST—Those Made by  
**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARKANSAS

### REJOINS GENERAL FILM

Among General Film's recent additions to the sales department is that of the well-known James B. Kelly, known for years to the motion picture exhibitors of the Southwest. Mr. Kelly becomes special representative for General in Texas, with Dallas as

## TEN NEW AMUSEMENT COMPANIES

**Unexcelled Film Laboratories Capitalized at \$50,000—List Includes Henry Miller Theater Corporation**

ALBANY (Special).—Ten new amusement enterprises were incorporated with the Secretary of State the past week, the companies have an aggregate capital stock of \$135,000, and will engage in the various branches of the theatrical and motion picture business.

The largest concern is the Unexcelled Film Laboratories and Studios, of Yonkers, N. Y., with a capital of \$50,000.

The list includes the Henry Miller Theater Corporation, which is formed to conduct the theatrical and motion picture business, also the Sports Amusement Company, which will engage in a general amusement business.

The new corporations are as follows:

Simple Simon Photoplay Company, New York City. To provide for the production of motion pictures and photoplays. Capital, \$5,000. Directors: Edward F. Hunt, Roger E. Chaudron, and Gertrude E. De Camp, 25 Beaver Street, New York City.

Fair East Film Corporation, Nyack, N. Y. A general motion picture business. Capital, \$20,000. Directors: Rose Schuiling, M. R. Lubin, and Harry C. Kosch, 790 Riverside Drive, New York City.

Personal Motion Picture Corporation, New York City. To manufacture and present motion pictures. Capital, \$10,000. Directors: W. Herbert Adams, Lodewick Vroom, and George J. Vestner, 489 Fifth Avenue, New York City.

Unexcelled Film Laboratories and Studios Company, Yonkers, N. Y. To produce motion picture films of various kinds. Capital, \$50,000. Directors: Joseph E. Cava-

naugh, John B. Brown, and Charles J. Volpe, 340 Broadway, New York City.

John Franklin Music Company, New York City. Motion pictures. Capital, \$5,000. Directors: Frank J. Lawson, Joseph B. Standish, and John F. Sheridan, 1531 Broadway, New York City.

Meridian Producing Company, New York City. Theatrical and motion pictures. Capital, \$5,000. Directors: Ira A. Hards, Laura D. Wilck, and Edward D. Dunn, 1470 Broadway, New York City.

Sports Amusement Company, New York County. Amusement business and motion picture shows. Capital, \$5,000. Directors: Herbert A. Cone, A. T. Hook, and Harry J. Sondheim, 895 West End Avenue, New York City.

Henry Miller Theater Corporation, New York City. Theatrical proprietors and managers, to conduct theaters and produce plays and other stage offerings. Capital, \$25,000. Directors: Raymond B. Fenner, Margaret M. Carey, and Ruth S. Bishop, 45 West 48th Street, New York City.

Movie Film Exchange, New York City. Motion picture business in all of its branches. Capital, \$5,000. Directors: Adolf Frank, Bertha Frank, and David Eisenstein, 33 St. Mark's Place, New York City.

Eas-Tee Amusement Corporation, Brooklyn, N. Y. Theatrical and motion pictures. Capital, \$5,000. Directors: Hyman Slafkes, Joseph Kessler, and Samuel Sherman, 45 East 18th Street, New York City.

GEO. W. HERRICK.

coloratura soprano, sings the "Shadow Song," from "Dinorah"; Henry Miller, bass baritone, sang on Palm Sunday "The Palms" and "Sergeant of the Line." During the balance of the week he sang "The Lost Chord." Ralph H. Brigham and Herbert Sisson render alternatively solos on the pipe organ. The Symphony Orchestra plays "The Dance of the Hours," from "La Gioconda." Oscar Spireseu and Carl Edouarde conduct.

**ESSANAY ISSUES  
CHAPLIN COMEDY  
Company Converts One-Reelers  
Into Novel Five-Part  
Feature**

Essanay has completed a five-part Chaplin comedy which will be released through the George Kleine system April 6. This is comprised of several of the funniest Essanay-Chaplin comedies. The best scenes from all are taken out and put together to form one picture.

It is said by those who have seen the film that the various parts harmonize perfectly to form a complete whole. It is practically a new story with the continuity assisted by new subtitles. The film was made up in London and is a British version of the Chaplin comedies. The subtitles are in verse form and the comedy is a Chaplin single, although the main title is "Chase Me, Charlie."

Prints already are being shipped to the various George Kleine offices and bookings are said to be coming in rapidly. Exhibitors who have viewed the picture state that as compiled it forms the essence of all the funniest Chaplin situations. In fact in the making of the film Essanay announces that great care was taken to select none but the scenes in which there was the swiftest action and the drollest situations.

**SNAKEVILLE COMEDIES RENEWED**

Intensive treatment has been given the ten Snakeville comedies issued by Essanay through General Film with the expectation that they will duplicate their former popularity. New film, new titles, new tints, and careful editing has made these single reel laugh subjects with Western settings most acceptable as program adjuncts in any sort of theater. The comical adventures of "Slippery Slim" are well remembered by showmen, and a most consistent group of releases has been assembled for this new edition.

**BOX OFFICE HIT**

That "Shame," the John W. Noble production distributed for Duplex Films, Inc., by General Film Company, has scored heavily with exhibitors is indicated by reports received at the New York office within the last few days. One of the enthusiastic exhibitor friends of this Zena Keefe feature is Rodney C. Davis, proprietor of the Kozy Theater, of Paducah, Kan., who ran "Shame" on twelve hours' notice and found he had booked a big office hit.

Mabel Juliene Scott, whose beauty and pleasing personality were so pronounced and thoroughly satisfying in "The Barrier" and "The Sign Invisible," has been engaged by Harry McRae Webster, president of the Harry McRae Webster Productions, Inc., as leading woman for "Reclaimed."

*Another One of Those Whirlwind Vitagraph Serials!*

ALBERT E. SMITH Presents

**HEDDA NOVA AND J-FRANK GLENDON  
IN**

**"THE WOMAN IN THE WEB"**

**VITAGRAPH'S**

*Marvelous Photo Serial of Melodramatic Adventure*

By ALBERT E. SMITH and CYRUS TOWNSEND BRADY



DIRECTED  
BY DAVID SMITH  
AND RAYMOND CHURCH

**AT LEADING THEATERS****RIVOLI ATTRACTIONS .**

Official Italian War Pictures showing a combined naval and aerial attack on an Austrian stronghold near Trieste form a spectacular added attraction at The Rivoli this week, with Dorothy Dalton in "Love Me," a new Paramount picture, as the regular photoplay feature, and Mr. Rothapfel's customary distinctive selection of musical numbers and film novelties to fill out the program. The war pictures were taken by the Cinematographic Section of the Royal Italian Navy, and show among other things an Austrian flier being brought down by an Italian hydroplane. These pictures were taken from one of the hydroplanes which joined in the chase through the clouds. List's Second Rhapsody, with Bela Nyari contributing a cimbalom solo, is the overture for the week. Hugo Biesenfeld and Erno Rapee conducting the orchestra. Madeleine D'Espinoy, soprano, sings "Agnus Dei," by Bizet, with 'cello obbligato by William Feder and a dance ensemble. Greek Evans, baritone, returns to The Rivoli again with "Give a Man a Horse He Can Ride," by Jeffrey O'Hara. Claire Fioretti and Suzanna Rossi dance to Greig's "Norwegian Dance," played by the orchestra.

**PROGRAM AT RIALTO**

"The Whispering Chorus," a powerful photodrama, made for the Artcraft program by Cecile B. De Mille, with a cast of exceptional capability, is this week's principal attraction at The Rialto. The story is by Perley Poore Sheehan, the novelist and magazine writer, and was adapted to the screen by Jeanie MacPherson. It tells of a fugitive from justice who deserts his wife, changes clothes with a drowned man, and eventually is accused by the police of being his own murderer. The picture is played by such well-known film favorites as Kathryn Williams, Raymond Hatton, Tully Marshall, Elliott Dexter and James Neil. For his musical program, Mr. Rothapfel offers Herold's "Zampa" as an overture, played by the Rialto orchestra, with Hugo Biesenfeld and Nat W. Flinston conducting. Helen Marsh, contralto, sings Sullivan's "The Lost Chord," with Arthur Depew at the organ. The first violins of the orchestra are featured in Franz Bies's unusual composition, "Perpetual Motion." The comedy element of the bill is supplied by "Those Athletic Girls," a Paramount-Mack Sennett creation.

**MISS FREDERICK AT STRAND**

Pauline Frederick is seen at the Strand Theater this week in a production of "La Tosca," the famous story of love and tragedy, written by Victorien Sardou nearly thirty years ago. The possibilities of this play as a screen drama can hardly be overestimated. As Tosca, Miss Frederick is said to have the greatest role in which she has ever been seen on the screen. Baron Scarpia, the villainous chief of police, is portrayed by Frank Losee, Jules Raucourt, Henry Herbert and W. H. Farnette are also in the cast. The Symphony Orchestra plays Puccini's overture to "La Tosca" as an introduction to the play. The third episode of "The Depth of the Sea" pictures, the marvelous sub-sea subjects, is also on the program, along with a new comedy, scene studies, and the Strand Topical Review, edited by Mr. Edel, containing some exceptionally interesting pictures taken with Pershing's army in France, and other foreign and domestic news pictures. Grace Hoffman, the popular

**William S. Hart**  
ARTCRAFT

**TOM TERRISS**

Directing ALICE JOYCE for GREATER VITAGRAPH

NEXT RELEASE, APRIL 8th

(M.P.D.A.) THE BUSINESS OF LIFE, by Robert W. Chambers



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## IDEAL VEHICLE IN "LA TOSCA" Paramount Production Starring Pauline Frederick Said to Be Well Suited

The completed production of "La Tosca," starring Pauline Frederick, was exhibited to the officials of the Famous Players-Lasky Corporation, who pronounce it an ideal vehicle for the talented actress who has won prominence in the interpretation of emotional roles.

Well known players are found in the supporting cast of the famous Sardou play. Frank Losee again plays an important character in the part of a villain as Scarpia, the chief of police of Rome, who covets La Tosca and orders the execution of her sweetheart. Jules Raucourt has the romantic role of Mario, the artist lover, who finally meets his death at the hands of a firing squad, and Henry Hebert is Angelotti, the political refugee who foils the pursuing police by killing himself when he is cornered. W. S. Forrestelle is Spoletti, the vigorous and resourceful captain of police who carries out in minute detail the orders of his chief.

The production has been elaborately staged by the Famous Players-Lasky Corporation, involving the construction of massive settings. Important scenes take place in the Vatican and in the Cathedral of St. Andrews, reproductions of which were built in the studio. Copies of the paintings which adorn the walls of the palace of the Pope and the famous church were secured from a private collection in New York for use in the photoplay. The scenes with the priests and the Pope are impressive, and are handled in a reverent manner.

"La Tosca" is a Paramount release of March 25. Exterior scenes in harmony with the architecture of the period were secured at Ft. Marion, St. Augustine, and other southern Florida points.

## EDISON FEATURE PRIVATELY SHOWN "The Wall Invisible" Has Elements of Strong Appeal

A private showing was given at the Edison studio, March 16, of the new Shirley Mason picture, "The Wall Invisible," which had been completed last month under the working title of "Aliens." Having been edited to six thousand feet and provided with most of the sub-titles, the feature needed but a few touches here and there to make it ready for release, and the observers were able to form a good idea of its qualities of public appeal. Among the invited guests at the special showing arranged by Director Bernard J. Durning were Henry MacMahon, Shirley Mason's representative, who suggested the definite title of the production; Orml Hawley and Frank O'Connor, players in the production; J. Searle Dawley, the well-known Paramount director, and a number of non-professional friends.

Miss Mason's acting in the role of Kiku-San, the Japanese heroine, pleased everyone, and several of those present expressed the opinion that the new Edison offering would create a sensation. It is quite different from anything Shirley Mason has previously done, being tragically dramatic in a number of the situations, though the comic spirit has not been neglected. The most striking characteristic is the action continuity, there being no waste of footage on trifles, but the whole moving forward with the unity, briskness and logic of real drama.

Mr. Durning, the director, was warmly complimented on the artistic sets, the invention of stage business, the smooth working out, and some extraordinarily clever and novel lighting effects. Next to the star, Matt Moore's acting stood out in the role of the young American who marries an alien wife. Individual hits being scored also by Miss Hawley, Frank O'Connor and T. Tomimoto, the Jap actor. A pleasing incident was the presence at the showing of J. S. Dawley, the former Edison director-in-chief, of whom Bernard Durning was a favorite protege.

## "HIT THE TRAIL HOLLIDAY" Marshall Neilan Will Direct Paramount Production Starring Cohan

Marshall Neilan, who has been in the limelight by reason of his masterly direction of the recent Artcraft pictures starring Mary Pickford, arrived in New York last week to take charge of the production of the George M. Cohan picture for Artcraft.

When the actor and showman was introduced to the noted director and they linked forces in the studio it brought together a remarkable combination which is looked to by the Famous Players-Lasky Corporation to produce extraordinary results. At the time that the motion picture rights were secured for the well-known play and George M. Cohan agreed to appear in the title role it was stipulated that the motion picture company would assign its best talent to the production, and Marshall Neilan was the man agreed upon as the director and Anita Loos and John Emerson as the scenarioists.

## PHOTOPLAY FEATURES

### FAMOUS PLAYERS-LASKY

**PARA**mount  
*La Tosca*, Pauline Frederick, March 25.

**Naughty**, Enid Bennett, March 25.

**Honor of His House**, Sesue Hayakawa, April 1.

**His Majesty**, Bunker Bean, Jack Pickford, April 8.

**The House of Silence**, Wallace Reid, April 8.

**Rich Man, Poor Man**, Marguerite Clark, April 15.

**Unclaimed Goods**, Vivian Martin, April 15.

**Playing the Game**, Charles Ray, April 22.

**Let's Get a Divorce**, Billie Burke, April 29.

**Tyrant Fear**, Dorothy Dalton, April 29.

**ARTRAFT**, Amarilly of Clothes-Line Alley, Mary Pickford, March 11.

**The Whispering Chorus**, March 25.

**The Blue Bird**, March 31.

**Tiger Man**, Wm. S. Hart, April 1.

**The Lie**, Elsie Ferguson, April 8.

**Mr. Fix-It**, Douglas Fairbanks, April 22.

### GOLDWYN

**Fields of Honor**, Mae Marsh, Jan. 14.

**Dodging a Million**, Mabel Normand, Jan. 28.

**Our Little Wife**, Madge Kennedy, Feb. 10.

**The Beloved Traitor**, Mae Marsh, Feb. 27.

**The Floor Below**, Mabel Normand, March 19.

**The Splendid Skinner**, Mary Garden, March 24.

**The Danger Game**, Madge Kennedy, April 7.

**The Face in the Dark**, Mae Marsh, April 21.

### FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

**EMPTY POCKETS** (Brenon)

**Tarzan of the Apes**

**Fall of the Romanoffs** (Brenon)

**A Dog's Life** (Chaplin), April 1.

### GREATER VITAGRAPH

**The Desired Woman**, Florence Deshore, Harry Morey, March 11.

**An American Live Wire**, Grace Darmond, Earle Williams, March 18.

**The Home Trail**, Nell Shipman, Alfred Whitman, March 25.

**Little Miss No-Account**, Gladys Leslie, April 1.

**The Business of Life**, Alice Joyce, April 8.

**The Girl from Beyond**, Nell Shipman, Alfred Whitman, April 15.

**A Bachelor's Children**, Harry Morey, Florence Deshore, April 22.

**Sealed Lips**, Earle Williams, Grace Darmond, April 29.

### TRIANGLE

**Nancy Comes Home**, Myrtle Lind, March 24.

**Innocent's Progress**, Pauline Starke, March 24.

**Another Foolish Virgin**, Margery Wilson, March 31.

**The Love Brokers**, Alma Reubens, April 7.

**The Boss of Lazy "Y."** Roy Stewart, April 7.

**The Law of the Great Northwest**, Margery Wilson, April 14.

**Who Killed Walton**, J. Barney Sherry, April 14.

**The Finger Print**, Margery Wilson, April 21.

**Society for Sale**, Wm. Desmond, April 21.

**The Lonely Woman**, Belle Bennett, April 28.

**Paying His Debt**, Roy Stewart, April 28.

### PATHE EXCHANGE, INC.

**SPECIAL (War)**

**The German Curse in Russia**, Jan. 13.

**RUSSIAN ACT**

**The Inner Voice**, Feb. 17.

**The Beggar Woman**, March 17.

**PATHE PLAYS**

**The Naulahka**, Antonio Moreno.

### HEARST-PATHE NEWS

Activities of the United States and her allies in the mobilization of troops and munitions to withstand the imminent spring offensive of the Germans on the western front are graphically shown in the Hearst-Pathe News reel released March 18. The latest war pictures show glimpses of Uncle Sam's khaki-clad heroes at home and abroad, the decoration of French heroes behind the front line trenches, the recruiting of the man-power of Great Britain in the United States and England, and spectacular photographs of two big news incidents in America.

"Somewhere in France" a French general bestows medals of honor for bravery in action upon several heroes of the sister republic. A feature of the presentation is a review of several honor regiments of pollius.

### MORE TRIANGLE VOLUNTEERS

Sam Comer, assistant to Triangle Purchasing Agent L. H. Buell, has enlisted in the signal corps at the U. S. Aviation Corps at San Diego and expects to report for duty in a few days.

Mon Randall, former newspaper artist, who has been for some time past an artist and cartoonist for the Triangle Film Corporation, has made up his mind to become an ambulance driver in France. Randall has volunteered his own services and those of his big Marmon touring car to the Red Star Society and is awaiting notice of their acceptance.

Arthur Fresneda of the Triangle accounting department has made the application to join the Medical Corps stationed at Ft. Riley, Kansas.

## PHOTOPLAY FEATURES

no. Feb. 24.  
**The Great Adventure**, Bebe Lorraine, March 10.

**Mrs. Slacker**, Gladys Hulette, Creighton Hale, March 31.

**DIANDY**, Daddy's Girl, Baby Marie Osborne, March 3.

**ASTRA**, The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

**The Hillcrest Mystery**, Irene Castle, March 24.

**BRENON PRODUCTIONS**

**The Lone Wolf**, Kismet.

**The Woman Thou Gavest Me**.

### GENERAL FILM

**JAXON**, Pokes and Jabs Comedies,

**FALCON**, The Clean Gun, Kathleen Kirkham.

Feet of Clay, Margaret Lansd, R. H. Grey.

Brand's Daughter, Kathleen Kirkham.

His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.

Zollinstein, Viola Vale, Monroe Salisbury.

**DUPLEX**, Shame, Zena Keefe and Niles Welch.

**UNIVERSAL FEATURES**

**Beauty in Chains**, Ella Hall, March 11.

**Thieves' Gold**, Harry Carey, Molly Malone, March 18.

**The Girl Who Wouldn't Quit**, Louise Lovelock, March 25.

02946—**The Magic Eye**, Zoe Rae, April 1.

**The Risky Road**, Dorothy Phillips, April 13.

### BLUEBIRD

**The Girl in the Dark**, Carmel Myers, March 4.

**Hungry Eyes**, Ruth Clifford, Monroe Salisbury, March 11.

**Brace Up**, Herbert Rawlinson, March 18.

**The Wine Girl**, Carmel Myers, March 25.

**Fast Company**, Franklyn Farmum, April 1.

**The Red, Red Heart**, Monroe Salisbury, April 8.

**A Rich Man's Darling**, Louise Lovelock, April 15.

### WORLD PICTURES

**The Way Out**, Carlyle Blackwell, June Elvidge, March 25.

**The Cross Bearer**, Montague Love, April 1.

**The Witch Woman**, Ethel Clayton, April 8.

**The Trap**, Alice Brady, April 15.

**Devil's Dice**, Kitty Gordon, April 22.

**Leap to Fame**, Carlyle Blackwell, Evelyn Greeley, April 29.

### SELECT

**Woman and Wife**, Alice Brady, Jan.

**Ghosts of Yesterday**, Norma Talmadge, Jan.

**The Marionettes**, Clara Kimball Young, Jan.

**The Studio Girl**, Constance Talmadge, Jan.

**The Knife**, Alice Brady, Feb.

**The House of Glass**, Clara Kimball Young, Feb.

**The Shuttle**, Constance Talmadge, Feb.

**By Right of Purchase**, Norma Talmadge, Feb.

**The Reason Why**, Clara Kimball Young, April.

**Up the Road with Sallie**, Constance Talmadge, April.

**At the Mercy of Men**, Alice Brady, April.

### FOX

**A Daughter of France**, Virginia Pearson, March 24.

**The Kid is Clever**, George Walsh, March 31.

**A Camouflage Kiss**, June Caprice, April 7.

**STANDARD**

**Les Misérables**, William Farnum, Feb. 10.

### VITAGRAPH

Vengeance—and the Woman.

**The Hand of Fate** (14th).

William Duncan, Carol Holloway, March 25.

**The Reckoning** (15th), April 1.

**JAXON**

Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

American Buds, Jane and Katherine Lee, Feb. 24.

Katherine Lee, Feb. 24.

Woman and the Law, March 17.

### PERFECTION FEATURES

**EDISON**, *The Unbeliever*, Feb. 11.

**ESANAY**, *Unseen Money*, Taylor Holmes, Brown of Harvard, Tom Moore, Hazel Daly.

*Ruggles of Red Gap*.

*The Curse of Iku*, Frank Borzage.

### MUTUAL

**Powers That Prey**, Mary Miles Minter, March 4.

**Ann's Finish**, Margarita Fischer, March 11.

**The Girl and the Judge**, Olive Tell, March 18.

**A Bit of Jade**, Mary Miles Minter, April 1.

### PETROVA PICTURE CO.

**The Life Mask**, March 18.

**Tempered Steel**, April.

### METRO

**ROLFE**, *Breakers Ahead*, Viola Dana, March 25.

*Treasure*, Edith Storey, April 22.

**Social Hypocrites**, May Allison, April 8.

**The Trail to Yesterday**, Byrt Lytell, April 29.

**YORKE**, *The Shell Game*, Emmy Wehlen, March 4.

*The Brass Check*, Francis X. Bushman, Beverly Bayne, March 11.

*The Landloper*, Harold Lockwood, April 1.

*With Neatness and Dispatch*, Francis Bushman, Beverly Bayne, April 15.

**SPECIALS**

**BUEHL**, *Jeans*, Viola Dana.

*The Legion of Death*,

# ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

## ACTORS' EQUITY ASSO'N

Organization Puts a Stop to Petty Graft Practices of Transfer Companies

Members of the A. E. A. Are Most Earnestly Urged to send Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, March 19, 1918. The following members were present: Messrs. Kyle (president); Stewart, Cope, de Cordoba, de Angelis, Christie, Purdy, Mitchell and Connally.

New members:

Louis Alter, Ada Lytton Barbour, Harry Barfoot, Edward Begley, Etta Bryan, Helen Sevilla Cunningham, Finita De Soria, Ethyl Feit, Helen Ford, Lewis J. Fullerton, Norman St. Clair Hales, Martha Hedman, Charles Mather, Ruth Terry, John Matthew Troughton, Louisita Valentine, Chief Whitehawk, Williamene Wilkes, Anne Blanche Holt, Doris Pedro, Arthur J. Wood, Jane Ferrell, Frank Bryan, Francesca Redding.

No sum is too small for us to recover, regardless of time or pains, if it pertain to the violation of a common principle. Three months ago one of the drivers for a certain theatrical transfer company in New York refused to leave a trunk at the home of a member of our Association, to whom it belonged, until he was paid fifty cents for delivery.

The member's manager was responsible for the return of his baggage and he paid the transfer company. Four or five communications reciting this instance of graft, not to say robbery, were addressed to the employer of the driver and none of them was even acknowledged. At last the silent one was notified that unless the fifty cents be returned forthwith the A. E. A. attorneys would start suit. A letter with check for the munificent amount came almost at once. Petty practices of this kind affect many actors and we believe it is well to stop them.

We are aware of a brazenly new trick being used by the manager of a stock producing company located in a city less than six hundred miles from Manhattan. This artful person has the habit of agreeing with the actor upon salary in New York and then, after the first fortnight of the engagement, going to him with an appeal to take a substantial reduction, fortifying his prayer with every sort of cajolery. A single instance of this sort would not be worthy of mention—in fact, it might elicit our sympathetic understanding. But, as a steady practice, it won't do at all. A word to the wily!

Another report has reached us wherein one wrong led to another, and both of them made matters worse. An actor, alleged to have committed a breach of the rules and regulations adopted by the Association, was fined ten dollars by the business manager of the company to which he belonged—and he straightway left for parts unknown. Considerable trouble ensued and ill-feeling was engendered. How much more sensible it would have been for the manager to have lodged a complaint with the Actors' Association. And even after the illegal and intolerable fine had been imposed the mulcted member could have better protested and put the difficulty up to us for adjustment, possibly for arbitration.

What can be thought of a man or firm who volunteers to leave an issue to the judgment of the A. E. A. Council and then refuses to abide by the decision. The nature of the case is unusual. It calls not alone for equity in the abstract, but it makes a demand on patriotism that could not be denied any normally attuned citizen. The Council has adjudged the modest claim involved a second time and again reached the same conclusion. If the management concerned does not respond properly within another week we shall publish the correspondence as a duty to the public.

Actors back from a two months' tour of the military cantonment theaters report most interesting experiences. They are aglow with the sense of having done service. Don't forget your income tax. Last day of grace, March 31st.

By Order of the Council.

## TO WELCOME STUDENT ACTORS

The annual meeting of welcome to the graduating class of the American Academy of Dramatic Arts will be held by the courtesy of the Academy in Room 95, Carnegie Hall, Fifty-seventh Street entrance, on Wednesday afternoon, March 27, at 3 o'clock. The occasion will be of special interest and a most cordial invitation to the graduates of the Academy is extended by the president, Laura Sedgwick Collins.

## BUY FOREIGN RIGHTS

John D. Williams and Lionel Barrymore, in exchange for a bonus and regular royalties, have purchased outright from Augustus Thomas the English and Australian rights of "The Copperhead," with the understood privilege of casting in the chief part anybody agreeable to Mr. Williams.

## HARRY JAMES SMITH KILLED

Harry James Smith, author of "A Tailor Made Man" and "The Little Teacher," was killed in an automobile accident near New Westminster, British Columbia, Saturday night, March 16. He was on his second trip to the Canadian Northwest to study the sphagnum or peat moss supply for the American Red Cross.

The playwright was regarded as the leading American authority on the moss, which is used as a substitute for cotton in surgical dressings at the front. He went to Canada at his own expense a year ago to study the varieties of the moss. When he returned to the United States he gave the Red Cross a car load of sphagnum. Then he went back to Canada.

Mr. Smith was 38 years old and unmarried. He received an A. B. from Williams and an A. M. from Harvard, and began his career as an instructor at Williams and Oberlin. In 1908 he became an assistant editor of the *Atlantic Monthly*, a post he held for a year, and since then had devoted himself to journalistic and literary work. His first play was "Mrs. Bumpstead-Leigh," which Mrs. Fiske produced in 1911. This was followed by "Blackbirds." This year he had two popular hits to his credit, both produced by Cohan and Harris—"A Tailor Made Man" and "The Little Teacher." He is survived by his mother, Mrs. John D. Smith, and a sister, Edith Smith.

## CHORUS GIRL WINS SUIT

The Appellate Division of the Supreme Court has affirmed a judgment of about \$20,000 awarded to Lulu Ursprung, a chorus girl, by a jury in the Supreme Court, tried before Justice Mullan in an action brought by her father, Louis Ursprung, as guardian, against the Winter Garden Company, Inc., for negligence which caused personal injuries to the actress as the result of a fall down an elevator shaft.

The action also was against Floyd Grant & Co., Inc., lessees of the property, Fifty-first Street and Broadway, where the accident occurred, but the Appellate Division held that in the case of the lessees the judgment did not hold, and that the action against them should again go to trial.

The judgment included an award of about \$4,000 to the father of the girl for loss of services.

## FROHMAN'S SISTER HONORED

In recognition of her services in furnishing a weekly entertainment to the officers and soldiers at Ft. Wood, Bedloe's Island, the men invited Mrs. Davison last Monday to an entertainment of her own and presented her with a miniature metal model of the Liberty Statue. Mrs. Davison is a sister of Daniel and Charles Frohman. Speeches were made by Capt. Saloman and Lt. Brown.

## WHERE IS SADIE TRAVERS?

The whereabouts of Sadie Travers, last heard of with "The Sporting Duchess," in 1904, a sister of John O'Connell, is sought by Libby Maher, care of this paper.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 30

Theater	Play
Astor	Why Marry
Belasco	Poly With a Past
Bijou	The Squab Farm
Booth	Seventeen
Broadhurst	Follow the Girl
Casino	Oh, Boy!
Century	Chu Chin Chow
Cohan and Harris	Toot! Toot!
Comedy	A Tailor-Made Man
Cort	Mrs. Warren's Profession
Criterion	Flo-Flo
Erlinge	Happiness
Empire	Business Before Pleasure
44th Street	The Off Chance
44th Street Roof	Maytime
Fulton	A Pair of Petticoats
Gaiety	Let's Go!
Globe	Sick-a-Bed
Harris	Jack O' Lantern
Hippodrome	Success
Hudson	Cheer Up
Liberty	The Master (rev.)
Longacre	Going Up
Lyceum	Yes or No
Maxine Elliott	Tiger Rose
Morooco	Eyes of Youth
Park	Lombardi, Ltd.
Playhouse	Seven Days' Leave
Plymouth	Little Teacher
Princess	Wild Duck
Punch and Judy	Oh, Lady! Lady!
Republie	Her Country
Shubert	Parlor, Bedroom and Bath
39th Street	The Copperhead
Vanderbilt	A Cure for Curables
Winter Garden	Oh, Look!
	Sinbad

## STUDENT ACTORS IN GOOD BILL

"The Likeness of the Night" was given its initial performance in America by the pupils of the American Academy of Dramatic Arts at the Lyceum Theater on Friday afternoon. The play was written by Mrs. W. K. Clifford and is English in its origin.

It is a drama, in four acts, and provides strong acting roles for the students. The story concerns a lawyer who, early in his career, had married a woman he did not love, but one whose money helped to make him successful in his chosen career. He later meets his boyhood sweetheart and they establish a home together. Naturally the wife learns of this and, truly loving her husband, conveniently commits suicide. So that the pair are left free to marry. But the shadow of her death is between them and the play ends with them both regretting their share in the tragedy.

Barbara Hamilton and Helen Crane were the two women and contributed excellent performances. Herbert Barnes played the lawyer and gave a sincere and finished performance. Robert Craig, Ian Keith, John Upton, Walter Abell, George Baumann, Mann Hollner, Esther Nelson, Winifred Lenihan, Miriam Sears, Orpha Kingsbury, Guinivere Gibbon and Helen Wallack were other players who were seen to advantage.

## PLAYWRIGHT STRICKEN BLIND

Word has reached New York that Clay M. Greene, a former shepherd of the Lambs' Club, was stricken blind on March 16 at his home in Los Angeles. Mr. Greene, who is 68 years of age, is well known to theatergoers of the country as the author of more than a half hundred plays and librettos, among which are "Blue Beard," "M'liss," "The Little Trooper," "The Golden Giant" and "Struck Oil."

Mr. Greene experienced his first eye trouble last week when the sight of his left eye failed him. A severe vitreous hemorrhage was the cause.

Eight years ago Mr. Greene married Mrs. Laura H. Robinson, a playwright and collaborator with him in several of his works.

## WAYBURN ON WAY BACK

Ned Wayburn, general stage director for F. Ziegfeld, Jr., is now on the Atlantic, returning from England, where he has just staged the new Hippodrome production. Mr. Mayburn is bringing from Paris costumes for the new Ziegfeld Midnight Frolic, which will go into rehearsal immediately upon Mr. Mayburn's arrival, and will be presented at Cocoanut Grove atop the New Amsterdam Theater.

## "JULIUS CAESAR" PRESENTED

The Shakespeare Playhouse presented "Julius Caesar" at the Cort Theater on Friday afternoon, March 15. The cast included Tyrone Power, as Brutus; Cyril Keightley, as Cassius; Howard Kyle, as Caesar; Walter Hampden, as Antony; Alma Kruger, as Portia; Mercedes de Cordoba, as Calpurnia; Albert Hawson, as Casca, and Percival Vivian, as Cinna the Poet.

## BESSIE McCOY AT PALACE

"Yama-Yama" Girl Appears in Period Dance Reviews—Victor Moore on Bill

Bessie McCoy Davis in a period dance review headlines the Palace program this coming week. The Yama-Yama Girl has worked out an original and artistic act in which the dances give her the fullest opportunity to express her grace and personality. She is assisted by John Merkyl and Thomas Conkey. Percy Wenrich composed her music and Edward Madden the lyrics.

Victor Moore leaves the film studios to return to the two-a-day in what he announces as a "little comedy, a little pathos and a little 'Moore' comedy." He is one of the greatest standard favorites of vaudeville and has a loyal public. The Kouns Sisters, Nellie and Sara, remain for a second week. They will render a new program of songs.

Ryan and Lee, who "arrived" at the Palace a few seasons ago, come back in a new comedy skit called "Hats and Shoes." Van and Schenck remain for a second week with new songs. Odilia performed her startling diving act, assisted by a group of sea lions, who are perfectly trained to work with her in the water. A jolly comedy feature is "Rubeville," a melange of rural mirth and melody, featuring Harry B. Watson, Jerry Delaney and Reginald B. Merriweather. The Australian Creightons and other acts complete the bill.

## RAISES \$771 FOR WAR RELIEF

Francis Wilson, speaking for the Stage Women's War Relief at Belvoir Heights, Florida, raised \$771, which he sent to Rachel Crothers, president of the organization, requesting that \$600 of it be used for the establishment of an actor-officers' bed for one year in the hospital now in construction in England for American officers.

Mr. Wilson finished his letter by saying: "Mrs. Wilson, who originated the idea of giving the address for the S. W. W. R., suggests that the balance be used in buying supplies for the workers in your Stage Women's War Relief. I am hoping to be of further service to your splendid project in the interest of actor-soldiers."

## LEAGUE ENTERTAINMENT

The Professional Woman's League gave its most important program of the year at its club rooms, 140 West Sixty-eighth Street, last Sunday night, March 24. The proceeds of this concert were devoted to the purchase of an ambulance to be sent to France.

The following players appeared in the entertainment: Grant Mitchell, Barlowe Borland and Gus Weinberg of the "Tailor-Made Man" company; Harrison Brockbank of the "Get Together" company; John Parke and Donald Meek of the "Going Up" company; Charles Dow Clarke of the "Cohan Revue"; and Phyllis La Fond, Marianne Conway and Sadie B. Miller, Rudolph Bochco furnished the musical numbers.

## GIFT TO ACTORS' FUND HOME

At a recent sale of paintings of the late George A. Hearn, David M. Neuberger, a lawyer of this city, purchased an oil painting of the late Mrs. Gilbert, which he has presented to the Actors' Fund Home. In making the presentation Mr. Neuberger said: "I am sure that the much esteemed and revered personality of her, whom it depicts with life-like perfection, will bring back to all who may see it happy recollections and pleasant memories of the dearest old lady with which the profession was ever honored, an adornment to the stage, an honor to her sex, and a blessing to humanity."

## WAR PLAY TO BE REVIVED

"The Man Who Stayed at Home," a war play by Lechmere Worrall and J. E. Harold Terry, will begin an engagement at the Forty-eighth Street Theater on the night of Monday, April 1, under the direction of the Fort Pitt Theater Company. The piece played here successfully several seasons ago under the title of "The White Feather," and recently has played long engagements in Boston, Chicago and Pittsburgh.

## TO PRODUCE SHAKESPEARE

R. S. MacLean and Edith Tyler will produce "The Merchant of Venice" at the Belasco Theater, Washington, D. C., April 19, next. Mr. MacLean will play "Shylock" and Miss Tyler "Portia." It will be a benefit performance.

## "FOLLOW THE GIRL" MOVES

The Shubert production of "Follow the Girl" moved on March 18 from the Forty-fourth Street Roof Theater to the Broadhurst Theater. Myrtle Stedman, who has been appearing in motion pictures, replaced Eileen van Buren in the prima donna role.

## "HER COUNTRY" TO MOVE

"Her Country," the English war play, will be transferred after Easter from the Punch and Judy Theater to a larger Broadway house.

## NEW YORK THEATERS

**Playhouse** 48th, E. of B'way  
Phone Bryant-2618  
Eve. 8.20. Mats. Wednesday & Saturday 2.30  
COHAN AND HARRIS, Present

**THE LITTLE TEACHER**  
A Comedy Drama by Harry James Smith, author of "A Tailor-Made Man."  
**MARY RYAN**  
Extra Mat. Easter Mon. April 1st

**WINTER GARDEN** B'way and 50th  
Phone 2330 Circle  
Eve. 8. Mats. Tuesday, Thursday and Saturday 2.30  
**AL. JOLSON**  
IN  
**"SINBAD"**

**SHUBERT** 44th W. of B'way. Phone 8439  
Bryant. Eve. 8.15. Matines Wed. & Sat. 2.15.

**LIONEL BARRYMORE** IN  
**THE COPPERHEAD**  
BY AUGUSTUS THOMAS

**44th St.** Then W. of B'way. Phone 7292  
Bryant. Eve. 8.00. Matines Wed. & Sat. 2.00.  
A PLAY WITH MUSIC  
**MAYTIME**  
With CHARLES PURCELL  
and PEGGY WOOD & WILLIAM NORRIS

**Booth** Theatre, 45th St., W. of Broadway.  
Phone Bryant 6100. Evenings, 8.30.  
Matines, Wed. & Sat. 2.30.  
**BOOTH TARKINGTON'S SEVENTEEN**  
A Play of YOUTH and LOVE and SUMMERTIME

**39th St.** Theatre, 39th St., W. of B'way. Phone 413  
Bryant. Eve. 8.20. Matines Wed. & Sat. 2.20.  
MR. LEE SHUBERT Presents  
**WILLIAM HODGE**  
In His Best Comedy  
**"A CURE FOR CURABLES"**

**ASTOR** 45th St. and B'way. Phone 287  
Bryant. Eve. 8.20. Matines, Wed. & Sat. 2.30.  
Last 2 Weeks  
**"WHY MARRY?"**  
A Comedy by Jessie Lynch Williams.  
With a Cast of Unusual Distinction

**Casino** B'way and 39th St. Phone 3846  
Greely. Evenings, 8.15. Matines, Wed. & Sat. 2.15.  
LAST WEEK  
Of the Smartest of Musical Comedy  
**OH, BOY**

**Maxine Elliott's** Then, 39th, E.  
Evenings, 8.30. Matines, Wednesday & Saturday 2.30

**EYES OF YOUTH**  
With JANE GREY

**BIJOU** Theatre, 45th St., W. of B'way  
Phone Bryant 430. Eve. 8.15  
Mats. Wed. & Sat. 2.15.

**THE SQUAB FARM**  
A Comedy By  
**FREDERIC** and FANNY HATTON

**MOROSCO** 45th St., West of B'way.  
Eve. 8.20. Mats. Wed. and Sat. at 2.30.  
Oliver Morosco's Laughing Sensation

**LOMBARDI, LTD.**  
With LEO CARRILLO  
SEATS 10 WEEKS' IN ADVANCE  
Biggest Comedy Hit in Years

**"OH, BOY!" TO END RUN**  
The run of nearly fifteen consecutive months of "Oh, Boy!" will end Saturday, Mar. 30, when the musical comedy will vacate the Casino Theater. The entire original cast which has appeared on Broadway for the last sixty weeks will then move to Philadelphia to finish the season.

## THE DRAMATIC MIRROR

## NEW YORK THEATERS

**EMPIRE** B'way and 49th St.  
Eve. at 8.15. Mats. Wed. and Sat. at 2.15.  
CHARLES FROHMAN Presents

**Ethel Barrymore**  
IN THE NEW COMEDY  
BY R. C. CARTON  
**THE OFF CHANCE**

**LYCEUM** 43rd St. and Broadway.  
Eve. at 8.30. Mats. Thurs. and Sat. at 2.30.  
DAVID BELASCO Presents  
A Play of the Great Northwest by Willard Mack

**Tiger Rose**  
By C. W. BELL and MARK SWAN.  
With FLORENCE MOORE and JOHN CUMBERLAND.

**BELASCO** West 44th St. Evenings at 8:30. Mats. Thurs. and Sat. at 2:30.  
DAVID BELASCO presents  
**POLLY WITH A PAST**  
A Comedy by George Middleton and Guy Bolton.

**Cohan & Harris** B'way & 43d St.  
Eve. at 8:15. Mats. Wed. & Sat.  
Cohan & Harris Present  
Funniest Comedy of Recent Years  
**A TAILOR-MADE MAN**  
A new comedy by Harry James Smith with GRANT MITCHELL

**GEO. M. COHAN** THEATRE, 43d Street and B'way. Eve. at 8:30. Mats. Wed. and Sat. at 2:30.  
HENRY W. SAVAGE Offers  
A NEW MILITARY MUSICAL COMEDY  
**TOOT-TOOT!**  
Based on Capt. Rupert Hughes' Merry Farce "Excuse Me."—Book by Edgar Allan Woolf, Lyrics by Bertie Bracey, Dances by Robert Marks and Music by Jerome Kern.

**"CHEER UP!"** Management CHARLES BILLINGHAM  
Greatest Success Ever Known.  
Staged by R. H. Burnside  
AT THE HIPPODROME  
Mats. Every Day  
Seats 6 Weeks Ahead

## ESTABLISH NEWS SERVICE

Roderic C. Penfield, formerly editor of *Harper's Weekly*, for many years connected with the editorial staffs of the *Evening Mail* and the *Sun*, Wilbur Bates, who was for nearly ten years general representative for Klaw and Erlanger, and two other prominent newspaper men, have organized the Federal News Service to furnish special news and pictorial features to a large list of leading journals throughout the United States and Canada.

Mr. Penfield has been elected president of the new company, and Mr. Bates has been appointed managing director. A prominent newspaper man will be engaged as editorial director and a staff of special writers and artists will be employed in writing and illustrating the various features which the new organization will exploit. A suite of offices have been leased in the Times Building.

Mr. Bates will also, in his personal capacity, act as general press representative for a limited number of authors, producers, directors and stars.

## THEATER WORKSHOP

A meeting of the Advisory Committee of the Theater Workshop of New York City will be held in the Aborn Miniature Theater, 137 West Thirty-eighth Street, Tuesday, March 26, at 3 P.M. Tyrone Power and Janet Beecher will be the guests of honor.

## NEW YORK THEATERS

**Criterion** B'way and 44th St. Evgs. at 8.15. Mats. Wed. and Sat. at 2.15.

**Laurette Taylor** In a New Comedy  
**"HAPPINESS"**  
By J. HARTLEY MANNERS

**REPUBLIC** West 43rd St. Evgs. 8.30. Mats. Wed. and Sat. at 2.30.  
A. H. WOODS PRESENTS  
**PARLOR, BEDROOM and BATH**  
By C. W. BELL and MARK SWAN.  
With FLORENCE MOORE and JOHN CUMBERLAND.

**ELTINGE** West 43d St. Evgs. 8.30. Matines Wednesday and Saturday, 2.30.  
A. H. WOODS PRESENTS  
**BUSINESS BEFORE PLEASURE**  
With BARNEY BERNARD and ALEXANDER CARR  
By MONTAGUE GLASS and JULIUS ECKER GOODMAN

**Liberty** Theatre, W. 43d St. Evgs. at 8.30. Matines Wednesday and Saturday at 2.30.  
COHAN & HARRIS PRESENT  
**GOING UP**  
A Musical Comedy  
Book and Lyrics by Otto Harbach and James Montgomery.  
Music by Louis A. Hirsch.

**GAIETY** Broadway and 43d Street  
Eve. 8.30. Mats. Wed. and Sat. 2.30.  
KLAU & ERLANGER PRESENT  
**SICK-A-BED**  
The Biggest Laugh Maker of the Season  
BY ETHEL WATTS MUMFORD

## COLLIER AT THE BRONX

The imitable William Collier brought all his rich comedy methods into play at the Bronx Opera House, week of March 18, in "Nothing But the Truth," evoking the heartiest laughter from audiences that completely filled every available seat in the house. It was necessary to place the members of the orchestra behind the scenes in order to meet the demand for seats. Rappy Holmes, Lillian Lawrence, Betty Wales, Arnold Lucy, Mary Harper, Carl Reed, and Charles Walton were perfectly adjusted to their roles.

IDA C. MALCOMSON.

## PLAYERS ENGAGED

Nancy Winston has been engaged for "The Man Who Stayed at Home," at the Forty-eighth Street Theater.

Florence Earle has been placed under contract to Edgar MacGregor and will soon be seen in a new play.

Katherine Kaeler has been engaged for "The Man Who Stayed at Home."

Margaret Romaine will be the prima donna in "Rock-a-Bye Baby," which will open the new Selwyn Theater next month.

Edmund Gurney and Wallace Erskine have been added to the company which will support Edith Wynne Mathison in Charles Rann Kennedy's play, "The Army with Banners."

Blach Landolf, the Hippodrome clown, has been re-engaged for next year's production at that playhouse.

Carl Randall and Vivienne Segal of "Oh, Lady! Lady!" will have the principal roles in the new midnight revue to be seen in the Cocoanut Grove, on the Century roof, on March 30.

Yvonne Garrick and Frank Doane have been added to the cast of "Let's Go," the revue at the Fulton.

James Stevens has been added to the cast of "Toot-Toot." He sings the military number, "The Last Long Mile."

Weber and Fields have engaged Josephine Whittell for the prima donna role in their forthcoming production of "Back Again."

MARCH 30, 1918

## SUES ACTORS' FUND

N. W. Brown Asks \$150,000 for Commissions as Collector

Norris W. Brown has brought suit in the Supreme Court for \$150,000 against the Actors' Fund of America. Brown alleges breach of contract, declaring in his complaint that the fund, through Daniel Frohman, its president, and Marc Klaw, chairman of the Finance Committee, employed him to be the fund's sole representative in the collection of money. He says the contract was signed Dec. 22, 1915, and that he was to get 15 per cent of what he collected. He alleges he was discharged Jan. 15, 1917, and that the defendant violated the contract by obtaining money for the fund through a motion picture campaign, rather than continuing to let him act as sole collector.

The defendant answers that Brown's contract expired Dec. 21, 1916, and that he owes the fund \$902 for money advanced.

## HERE AND THERE

Marie Nordstrom is a knitting enthusiast. Last week at the Palace Theater she sang a song entitled "All Bound Round with Mother's Wool." To further emphasize the plea for knitters for the boys at the front, she flung balls of yarn into the audience at each performance, with slips inside giving directions where to buy wool and asking that the finished articles be sent to the Knitting Committee of the Mayor's Committee of Women on National Defense. Miss Nordstrom is Chairman of the Knitting Committee and hopes to interest the public to the extent of supplying wool and garments for the worthy cause. All donations should be addressed to her. In care of the Knitting Committee of the Mayor's Committee of Women on National Defense, Times Building.

Amy Lee was among the players who took part in the performance which was given under the auspices of the Stage Women's War Relief at the Broad Street Theater, Philadelphia, on March 10. Miss Lee, it will be remembered, was forced, through illness, to retire from a stage career at the height of her popularity. Among others who participated in the program at Philadelphia were Maxine Elliott, William Faversham, Lou Tellegen, William Courtney and Tom Wise.

William Seymour, for years stage manager for the Frohman interests, as a compliment to Robert Edeson and Ada Patterson is acting a part in their play, "Love's Lightning," which George D. Grunsky is presenting at the Lexington Theater this week.

The thirteenth week of the Midnight Frolic, atop the New Amsterdam Theater, will mark the addition to the entertainment of two new features—Dore and Cavanaugh, dancers, and Miss Leitzel, an expert on aerial rings.

## SIR GEORGE ALEXANDER

Sir George Alexander, English actor-manager, died in London on Mar. 15. He was born in Reading, England, June 19, 1859. Following his education in private schools, where he had shown a great enthusiasm for the stage, he took up acting as his life's work, making his first professional appearance in Nottingham in 1879. In 1881 he joined Sir Henry Irving, and appeared with him at the Lyceum in "The Two Roses."

Sir George accompanied Sir Henry Irving to this country in 1884 and won success here in the roles of Faust and Macduff. Under his own management he opened the Avenue Theater, London, in 1890 and produced a number of successes, including "The Second Mrs. Tanqueray," "Lady Windermere's Fan," "If I Were King," "Old Heidelberg," "His House in Order," "The Thief" and "The Builder of Bridges." He was knighted by King George on June 19, 1911, following a command performance at court. At the time of his death he was manager of the St. James Theater.

## DEATHS

COOK.—Lillian Cook, ingenue in motion pictures and for three years associated with the World Brady Film Company, died March 14 in her apartments at the Remington Hotel at the age of nineteen years. Miss Cook was born in Hot Springs, Ark. She had supported Clara Kimball Young, Kit Gordon and others.

CUI.—The death of the composer, Cesar Cui, has occurred in Petrograd. Cesar Cui was born in Vilna, in 1835. He was associated with Mili Alexeivitch Balakirev, by whose influence the free school of music was established, whereby the modern school of Russian music was largely stimulated.

ERLANGER.—Sophie Erlanger, a sister of Justice Mitchell L. Erlanger and A. L. Erlanger of the firm of Klaw and Erlanger, died suddenly, Mar. 14, in her home in this city, 204 West Seventeenth Street.

MASON.—Charles A. Mason, 60, German comedian, known to theatergoers throughout the country for forty years, died suddenly in the Hotel Medea at Mt. Clemens, Mich., of heart failure March 21. Mr. Mason for many years passed his vacations here. He was exceedingly popular on the stage and was for years with Hanlon's "Extravaganza," Ward and Vokes and in Mason and Mason's "Rudolph and Adolph." Later he was with the Ziegfeld Follies. For the past few years he had been doing vaudeville work.

STANLEY.—Frank Stanley, an actor for more than thirty years, died March 14 in St. Joseph's Hospital after a long illness. His last engagement was with the Peruchi Stock company at New Orleans in 1913.

# NEWS OF STOCK PLAYS AND PLAYERS

## STORY OF STOCK VENTURES IN TROY Promoters Branching Out in Other Cities Upstate—A Moving Picture Pioneer Retires from Business

**TROY N. Y. (Special).**—The success of the promoters of the Lyceum Theater and Lyceum Players of Troy during the past few months has prompted them to branch out into other amusement enterprises in other cities and as a result the Majestic Theater on South Pearl Street in Albany will change from the ownership and proprietorship of Emil Deiches and become the property of the O. H. Stacy Amusement company, in which the Lyceum company people are the moving and controlling element.

This will mean no change in the management or policy of the Lyceum Theater nor of the policy of the Albany vaudeville house. Oliver H. Stacy will retain personal management of the Lyceum Theater, and will also direct the affairs of the Majestic Theater. With him will be associated Mr. Hodge Holmes of the Lyceum Players.

The expansion of the Troy amusement promoters will shortly extend beyond the Troy and Albany houses, for Mr. Holmes is now making a tour of inspection through several cities of New York and Pennsylvania where dramatic stock, vaudeville and picture houses are to be located by the Lyceum people.

Mr. Deiches is to retire from business. He will close up his affairs on March 30 and on April 1, the O. H. Stacy Amusement company will take charge. This marks the closing of one of the most remarkable careers among amusement promoters in this section of the State, at the same time emphasizing the phenomenal success which has been achieved by the stock company and its backers at the Lyceum Theater. The

career of Emil Deiches is particularly significant to the moving picture people of this section of the State. He is one of the pioneers, locally, of the business, in his old Star Theater, on South Pearl Street, having the first moving picture house in Albany. Mr. Deiches was formerly in mercantile business on the site of the Star Theater. He had dabbled somewhat in amusement enterprises, having been the first man to attempt continuous vaudeville in New York State. One Saturday night in 1905 he decided to turn his store into a moving picture theater and the next Monday morning put his plan into execution. One reel and a song, or, on special occasions, two reels and a song, for nickel, was the original policy of the little theater and it was an instant success. Mr. Deiches ventured in other similar enterprises, including the building of the Majestic Theater in Cohoes, but finally settled down to just the Majestic Theater in Albany, which he built ten years ago. He has accumulated a very comfortable fortune since he started his first moving picture show.

Mr. Stacy is well known to Trojans, having formerly been manager of Rand's Theater for the Rells circuit, and being identified with various amusement enterprises in Albany and with F. F. Proctor in New York, as well as taking an active interest in athletics and sports throughout this section of the State. He brought the stock company to the Lyceum Theater last Fall and its success has made theatrical history for Troy.

Mr. Holmes came to the Lyceum Theater with the stock company from Pittsburgh, where he had managed several successful stock organizations.

## DRAMA LEAGUE OF COLUMBUS

**COLUMBUS, O. (Special).**—Knickerbocker: The Drama League of Columbus gave a third group of one-act plays at the Knickerbocker, Mar. 8 in which various members of the local organization assumed the different roles in the plays presented. This was the first time that the little Knickerbocker Theater was used by the League and it added much to the enjoyment of the evening. According to one reviewer the gem of the evening was the Washington Square play, "Suppressed Desires," which was given with the original sets sent on from New York for the occasion. Several interesting local actors appeared in this sketch, the parts being well portrayed by Mrs. James Monroe Kittle, Esther Roberts, and Elliott Nugent. This was the last time this playlet could be used by amateurs as the rights for production have been secured for use in vaudeville.

Another critic thought that the nearest approach to professional standards in both acting and production was attained in "Friends Invited," written by Ray Lee Jackson, one of the League members. Those taking part in this comedy were Mrs. Charles St. John Chubb, Mrs. Hugh Law Meek, Florence Welling, Henry Taylor, and Alfred Baron Callen.

The third play given, but first on the program, was Lord Dunsany's "Tents of the Arabs," which proved a greater delight to the eye than ear as this poetic story was a trifle more difficult for the amateurs to enact than the other two comedies. Those depicting the different roles were Florence Gilliam, and Messrs. Sidney Haas, Herman Miller, David Office, Earl Hughes and Ralph McCombs.

The next bill of plays to be given by the League occurs April 26, and this event will no doubt be as successful as those in the past, which bespeak nothing but praise for the presiding officers.

L. ATWELL LANGLEY.

## HYPERIONS OF NEW HAVEN

**NEW HAVEN, CONN. (Special).**—In presenting "The Daughter of Mother Machree" March 18, the Hyperion Players gave the large audience a delightful treat. Jane Morgan as Sally, must have "kissed the blarney stone," she was "that winsome and sweet." In Act I she sang "Mother Machree" in very good voice. Alfred Swenson as Will Homer, had a small part but made the most of it. Posing as a butler, he did some excellent comedy work. It is to be regretted that Mr. Swenson is not given greater opportunity to display his skill. To Louise Farnum as Mother Machree came a great opportunity to do splendid things. She took advantage of it and I saw more than one tear in the audience. I even displayed my own pink-bordered handkerchief. An odd character part fell to Arthur Griffin's lot this week—that of Cecil, an English dud. His accent was excellent and his portrayal displayed careful study. The same may be said of DeForest Dwyer as the lawyer, and Frank Thomas as the grandfather, both of which characters were different and difficult. Ida Mayo made a charming Janet. Her work has a refined touch which is most enjoyable. Both she and Miss Morgan wore gowns worthy of note. Lorrie Palmer's

gowns were funny, her lines were funny and her conception of them was funny. What more could be asked? Russell Fillmore's Dan was good if a bit over-drawn. Charles Andre and Jerry Broderick completed the cast. The scenes, by Karl Amend, were particularly good. The play showed splendid direction by Harry Andrews. "East Lynne," March 28.

HELEN MARY.

## STOCK ACTOR ENTERTAINED

Wilbur Braun, the popular young juvenile man, has been spending two weeks at Allentown, Pa., where he has a host of friends. Mr. Braun is at liberty for stock engagements and may be addressed care of THE MIRROR.

## EMERSON'S 30TH WEEK

**LAWRENCE, MASS. (Special).**—A successful revival of Boucicault's masterpiece, "Arrah-Na-Pogue," was presented by the Emerson Players, week March 18. Although familiar to many theatergoers, the play proved to be a favorite, and opened to a packed house on Monday and continued to attract large audiences throughout the week, the thirtieth of the Players.

The characters were quaint and typical of the period of the "old sod," the principal roles of Shaun the Post and Arrah Meelisk being enacted by Leo Kennedy and Dorothy Dickinson. The repulsive sneak Michael Feeney was played by Joseph Crehan. The other parts were cast as follows: Georgette Marcel, as Fanny Power; Franklin Munnell, as Colonel O'Grady; Richard Barry, as Major Coffin; John B. Whiteman, as Beamish McCoul; Tom Whyte, as Oily Farrell; Maud Blair, as Katy Walsh; Joseph Guthrie, as an officer of the court-martial, and William A. O'Reilly (the local MIRROR correspondent), as Lanty Lanigan, and a priest. Mr. O'Reilly sang two Irish ballads, which were well received at every performance. Numerous other singing and dancing numbers were introduced during the wedding scene in Act I.

Week March 25 (Holy week), the Emerson Players laid off, and a moving picture feature—"The Kaiser"—held forth at the Colonial.

Week April 1—Reopening for the spring season drive, with "Here Comes the Bride." Managing Director Bernard Steele of the Emerson Players had intended to give a monster production of "The Red Mill" for Easter week, but was forced to give up the idea for the present. The next musical offering of the company will be "The Little Millionaire," which will be presented in a few weeks. W. A. O'REILLY.

## REAL AND BURLESQUE STOCK

**SAN DIEGO, CAL. (Special).**—"Potash and Perlmutter," as presented by the Virginia Brissac Players week of March 11, proved one of the best offerings so far given by this company, and capacity houses have been the result. The parts of Abe and Mawruss were exceptionally well handled by Eddie Lawrence and William Walsh; Miss Brissac in the part of Miss Goldman was at her best and pleased greatly. The production was well staged by Manager Wray. "Broadway and Buttermilk" will follow.

The Gaiety continues to draw good patronage with stock burlesque, under the name of musical comedy, but it seems to be just what the soldiers want, and with fifty thousand here to cater to, their wants should be taken into consideration by the successful managers.

MARIE DE BEAU CHAPMAN.

It was rumored that the Fifth Avenue is to discontinue stock plays, and turn to burlesque. Mr. Newburger, the manager, came out and refuted this rumor, and stated that as long as the theater was patronized as well as it is now, there would be no change.

Crescent, March 18: The Crescent Players presented "A Pair of Silk Stockings" in a very creditable manner. Adeline O'Connor, leading lady, as Molly Thornhill, only a short time divorced, found that she preferred her old husband to anyone else. Godfrey Matthews, as Sam Thornhill, the divorced husband, was also glad to get back to married life after a short vacation. Frank T. Charlton as Major Jack Bagnal was an exceptionally good character. Violet Barney, as Irene Maitland, was the "patcher-up," bringing the divorced couple and also an engaged couple together in a very unique way of her own. Marguerite McNulty, as Pamela Bristow, a very pretty girl, by the way, engaged to Major Jack Bagnal, and suspecting him of loving Molly Thornhill, had a quarrel with him, but as all stories end, found him to be true. The manager had an eye for prettiness when he picked her for the week's performance, and the patrons will probably be more than glad to see her again.

"The Price," March 25. The management has now engaged Leah Winslow, who will take the lead with Miss O'Connor, alternating as the opportunity presents itself.

W. H. HUSTED.

## STOCK LEASE IN MILWAUKEE

**MILWAUKEE (Special).**—Harry Minturn, the popular leading man of the Shubert Stock Company, has just taken a lease of the Shubert theater for three years, and will be its manager. Charles Niggemeyer, former manager, has gone to Minneapolis, where he is manager of the Shubert theater there.

Mr. Minturn is reorganizing the company and is procuring the best stock talent the country affords. He is also planning to give the Shubert patrons the latest stock releases that the New York agents have to offer.

The new manager is fortunate in having secured John Fer, also a former popular member of the Shubert Stock Company, as stage director, and Robert Jones as stage manager.

"A Full House," Ruth Robinson, Harry Minturn and the Shubert Players in the east, did great business last week.

J. A. KISS.

## BROOKLYN'S THREE STOCKS

**Grand Opera House, Fifth Avenue and Crescent in Successes**

**BROOKLYN, N. Y. (Special).**—Grand Opera House, March 11: Cecil Spooner and her all star stock company produced "Little Johnny Jones," one of George M. Cohen's musical pieces, and the Brooklyn public missed a chance to see a good show, and secure good seats. For some reason the house was not as well patronized as it usually is. Certainly the reason is not because of the production, as it was worth the time of anyone to see.

Rowden Hall, a detective, followed a certain gambler, and in order to do so without being noticed, took the part of an unknown man who was continually drunk. This he did very cleverly, and kept the audience in constant laughter with his antics. He claimed all during the show that "Everyone had an awful disposition, etc., and that unless one drinks the barkeepers would be out of jobs, and unless one dies, the undertakers would go out of business.

Miss Spooner as an American heiress, in love with a jockey, Johnny Jones, played by Norman Houston, played her part very well, and looked good in her disguise as the Earl of Bloomsbury. The scenes were clever, and the music also, taking into consideration the fact that musical comedies are not easy tasks for stock players.

The Spooner Stock company produced during the current week "What Happened to Mary," and the week after, "Only a Shop Girl."

Fifth Avenue Theater: "The Turning Point" was played week March 11, and the house was crowded every night. Mae Melvin as leading lady took the part of Arline Anderson, a pretty miss whose mother chose her life partner for her on account of money matters, and insisted that she marry Frederick Ferguson, played by Edmund Abbey, who was the villain. She loved Brent Breckenridge, played by W. O. McWatters, who is the hero of the story, and a very good one too. Edward C. Davis played as Rev. Dr. Snicker, and took the part of a gambling minister to perfection, taking the Wall Street broker's word for everything, and investing a life's savings. He was in love with Miss Anderson's mother, and had a habit of repeating the last word or two of each of her sentences. It was he who always turned the audience from tears to laughter. Other characters in the play were Aubrey Bosworth, Edna Preston, Caroline Morrison, Emily Lascelles, and William Short.

Current week the Fifth Avenue Players are producing "Kathleen Mavourneen" by popular request.

It was rumored that the Fifth Avenue is to discontinue stock plays, and turn to burlesque. Mr. Newburger, the manager, came out and refuted this rumor, and stated that as long as the theater was patronized as well as it is now, there would be no change.

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W. H. HUSTED.

FRANCES ROBINSON

MIRROR Correspondent at San Jose, Cal., Who Staged a Play for 4,000 Soldiers at Camp Fremont, Cal.

The performance took place in the Knights of Columbus Hall, San Jose, and so great was the crowd that many who failed to get in through the door climbed to the roof, tore off the shingles and secured places on the rafters. Miss Robinson was requested by the soldiers to prepare and manage the affair, and received from the "boys" all the honors for what was the biggest success in its line ever seen in San Jose. The young lady has represented THE MIRROR in her city for several years. She is a member of the San Jose Mercury-Herald staff.

## VAGABOND PLAYERS OF BALTIMORE

Plays of the Month by Home Talent Supervised by Marjorie Patterson of "Pierrot" Fame

BALTIMORE. (Special). — The current month's bill of the Vagabond Players, on view at their intimate playhouse, in West Center Street, is vastly superior to the one offered last month. This organization is indeed to be heartily congratulated on the work they are accomplishing, and it is most gratifying to note that their efforts are meeting with emphatic success, the theater being crowded beyond its available seating capacity each time I have visited it. The plays presented this month are "Gallant Cassian," by Arthur Schintzler; "The Revolt," by Villiers de l'Isle Adam, and "Pan in Ambush," by Marjorie Patterson, the young American actress. The production of the latter piece marked its first performance in this country, and additional interest was aroused by the fact that Miss Patterson is a former Baltimorean and the creator of "Pierrot the Prodigal" in this country. Miss Patterson supervised the entire production of her play, and it is therefore to be assumed that her wishes were met in every particular.

In reviewing the present month's offerings it is difficult to limit the praise which is justified by the work of these players. Not in years have I witnessed more finished work on the part of semi-professionals than is to be found at the Vagabond Playhouse this month. In some respects their playing is most remarkable, especially when one recalls that they have such a limited period for rehearsals and are called upon to change their bill once a month. Last month the plays suffered from a lack of balance in the acting of certain roles, which detracted from their effect and resulted in an uneven performance. Such, however, is certainly not the case this month. Not only are the plays far more interesting on the whole when compared with the previous bill, but the acting as revealed in each one of these plays reaches such a high degree of excellence as to make comparisons very difficult. In fact the acting stands out above every other feature of this group of plays. After carefully weighing their worth, we single out the performances of Julia Reynolds Wood, Nina Galtner, Clapham Murray, Donnell O'Donnell and Charles Ernest Wallace for special

mention. On the night I visited the playhouse, indisposition on the part of two of the players in "Pan in Ambush" caused a rearrangement of roles, with the result that Julia Reynolds Wood carried off the honors of the evening in splendid fashion, appearing first in "Gallant Cassian" as Sophy and then jumping into the breach and giving a perfectly delightful and exquisite performance of the Schoolmistress in "Pan in Ambush." Miss Wood is a born actress, possessed of a most magnetic personality and excellent poise. Nina Galtner in "The Revolt" had less opportunity, but her beautiful diction and dignified performance of the oppressed wife impresses most favorably. Clapham Murray, most seasoned and capable character actor, whom we remember most pleasantly from the Paint and Powder Club performances, scored decided successes first in "The Revolt" as the unsentimental and mechanical husband, and later in "Pan in Ambush" as the Schoolmaster, the latter performance being as finished a character bit as we have happened across in many weeks.

Charles Ernest Wallace is one of the most talented players of this aggregation. This month he again demonstrates his remarkable natural ability as an actor by contributing one of the very best performances in the bill. Of all the players in this organization none surpass him in the excellence of his characterizations. Donnell O'Donnell, a newcomer, furnished a surprisingly good performance in "Gallant Cassian." It is to be hoped that he will be seen in the next month's bill. Each of the plays was well staged, and each showed careful and painstaking rehearsal.

"Pan in Ambush" is a clever little fantasy, written in a delightful style, and as a first product gives promise of better things to follow. The lines furnished by Miss Patterson are so good as to make one look forward to a personal reading of the play in published form. Next month, which will mark the conclusion of the season, will witness the production of the prize play by Beulah Singer entitled "The Return," for which a cash prize was offered.

I. B. KREIS.

## GIBSON CO. IN ELMIRA

ELMIRA, N. Y. (Special). — "The Divorce Question," rich in action and bubbling with interesting action, was given a splendid production by the Gibson stock company at the Mozart Theater, March 18-23, to large business. John Lorenz interpreted the role of Dope Joe in a most appealing manner and scored a pronounced personal hit; Hazel Burgess had little to do as Mamie, but what she did she did well; Lee Sterrett was a dignified Rev. William Jerome and added much to the success of the production; Dan Malloy made a happy Patrick Skelly and supplied much good humor; Hazel Corinne was a pert Catherine Spaulding and pleased, as she always does; Houston Richards made a capital Harold Kickelbush, and James Dillon a strong Herbert Lockwood; Millie Freeman won approbation for her work as Mrs. Rogers Manvers, and Edward McMillan was well cast as Eugene Lawrence; Stuart Beebe and Frank Dufrane were seen in smaller parts. The one set was unusually artistic and the stage management complete in every detail. "Uncle Tom's Cabin," March 25-30, Gallego's Baboons, Burr and Lee, Coakley and Dunlavy and Guinness and Ryan drew capacity to the Majestic, March 18-20.

The Regent features Norma Talmadge, Wallace Reid and Lina Cavalieri; the Amuso, Mae Marsh, Mary MacLane and Monroe Salisbury; the Colonial, William Russell, Clara Kimball Young and Francis Bushman and Beverly Baile.

J. MAXWELL BEERS.

## TESTIMONIAL AT NORTHAMPTON

NORTHAMPTON, MASS. (Special). — The testimonial to Jack Amory March 14, matinee, was a success from every standpoint. Mr. Amory made his return appearance after four months in the hospital, in "The Man from the Street," and was given a great reception by a crowded house. He carried through the chief role with all his characteristic seasoned vigor and finish. In the cast with him were L'Estrange Millman and Helen Dale. Mary Louise Benton, Harry Leland and Corbett Morris gave an amusing satire on "Henry VIII"; Eugene Powers and Frances Stamford presented "The Reformer," a clever sketch written by Mr. Powers. Other features were songs by William Raymond, leading man of the municipal company and Madame Butterfly, artistically rendered by Blanche Friderici. Mrs. William Kimball, of Northampton, also contributed an enjoyable group of songs. Altogether the entire program was notable, both for its composition and its presentation of members of the company in lines other than those in which they are most familiar. All the numbers were presented on an intimate stage with rich gray velvet curtains. The Swartout and Krows play, "Fisherman's Luck," continued to draw good sized and interested audiences during the week of its production. Edward McGregor attended one of the last week performances. Week of March 18, "The Girl from Out Yonder" was given, being chosen by Eugene Powers for his farewell appearance.

MARY BREWSTER.

## POLE TAKES A LOWELL MANAGER

LOWELL, MASS. (Special). — F. James Carroll has retired from the Strand Theater. Since being in Lowell he has made thousands of friends and they were all grieved to see him leave. He is going to one of the Pole houses, but which has not been announced. S. E. Pole was down here March 18 and then returned to Boston.

L. E. BOLDUC.



VADA HEILMAN

Vada Heilman is the leading woman in Otis Oliver Stock company, now in its second year at the Oliver Theater, Lincoln, Neb. She has had something to do with the success of the company. Mr. Oliver informs THE MIRROR that he has opened a second stock company at the Columbia Theater, in Grand Rapids, Mich.

## UNION HILL-HOBOKEN STOCKS

UNION HILL, N. J. (Special). — The strength and versatility of the B. F. Keith Players at the Hudson Theater were taxed to their utmost in the production of "The New Henrietta," and they responded nobly to the call. The acting could not have been bettered, while the staging was complete and very satisfactory in every detail. Stage Director Edwin Curtis used great care in selecting his cast and that he made no mistake was shown by the brilliant work done by every member of the company. Jack Rosseigh had a congenial role in that of Bertie, the Lamb, Van Alstyne's son, and he acted it in a manner that could not be excelled. The part of Agnes Gates, a sweet, simple girl, the ward of Van Alstyne, and the sweetheart of Bertie, fell to Dorothy Shoemaker, and her interpretation of the role was more than satisfactory, it was ideal. She was so very sweet that Bertie showed his good sense and judgment by falling in love with her; Aldrich Bowker was very amusing as Rev. Murray Hilton, a fashionable clergyman; Stewart Wilson was immense as Dr. Wainwright; Joseph Lawrence has a difficult role in the character of Nicholas Van Alstyne, and a successful mine owner, and it lost none of its value in his able hands; Stewart Robbins did well as Mark Turner, the villain; Gaston Bell was capable as Walter Flint; Russell Snodow was effective as Musgrave; William Davidge filled the role of Hutchens well; Edward Earle did nicely as Edward, the secretary; Betty Brown gave an interesting performance as Rose Turner; Elizabeth Rose made a charming and lovable widow, and Natalie Berry acquitted herself very nicely as Battle. Capacious houses greeted the players at all performances. Week of March 25, "Play-

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## SHOWING THE AUDIENCE

Community Players in Pasadena Raise the Curtain Between Acts

PASADENA, CAL. (Special). — Monday nights at the Savoy Theater, where the Community Players are appearing, will hereafter be set apart for public dress rehearsals under a new plan inaugurated last week by the Players. The play for the week will be given with full scenic and property equipment, costumes, make-up, etc., but the curtain will be raised between the acts and the audience permitted to witness the scene changes. The director will also make any necessary corrections or changes in the production, giving the audience an interesting glimpse behind the scenes.

Recent offerings of the Players have included "A Night at the Play," one of the most satisfactory plays of the year in acting and production. Appearing in this were Orrin Knox, Cloyd Duval Dalzell, Virginia Lykins, Vall Hobart, Andrew Campbell, Mrs. Samuel Hinds, Edwin Westley, Wendell Wilson, Gilmor Brown and Romania Ray.

"Rip Van Winkle" was given a week's production, marked by the excellent work of Orrin Knox in the title role, and the cleverness of tiny Virginia Durke as Little Meenie. A farce comedy, "Have You a Little Burglar in Your Home," was given week of March 11, the regular players assisted by Mr. and Mrs. Damon Lober, Genevieve Church Smith and O. T. Fellows.

MARJORIE C. DRISCOLL.

## CAMILLE IN SALEM

SALEM, MASS. (Special). — "Pals First" at the Empire, week March 18, was a winner—a clever comedy drama—and Julian Non and Joseph Thayer were a clever pair. They easily made off with the principal honors as Dan and Dominic and shared them equally. Thomas Wise himself couldn't have been better Dominic than Mr. Thayer. Their support was excellent; the work of David Baker as Uncle Alex and of Elmer Thompson as the Squirrel being especially worthy of remark.

Every leading woman cherishes an ambition to play "Camille" it is said, and Jane Salisbury had that opportunity with the Holy Week production of the famous play at the Empire. She first played the role with the Woodward Stock company at the beginning of her career.

Manager Katzes has obtained the only release of "Very Good Eddie" and it is now in preparation for Easter Week. At the close of the present season in June, Mr. Katzes is contemplating a Summer tour of Bangor, St. John and Halifax with his players. On Labor Day he plans to once more open the Empire with the company intact, making the third successive season without a change in the roster—a remarkable record. On March 17, the St. Mary's Dramatic Association of Salem presented "Stop Thief" at the Empire most successfully. Irene Ford of the Empire staff sang between the acts.

One of the Four Minute Men, speaking between the acts at the Empire, paid a warm tribute to the patriotism of Manager Katzes and his company. In fact, he said that they had done more than any one organization in putting the Liberty Loan "over the top" in Salem.

DOROTHY BENNETT.

## MARY'S ANKLE" OPENING

SYRACUSE, N. Y. (Special). — The Knickerbocker Players will open their 1918 season of stock at the Empire, Monday, April 8, with "Mary's Ankle." Frank Wilcox will again be our leading man and Minna Gombel, probably the most popular leading lady which has ever been in Syracuse, will again be with us. Tom Emory, also the most popular leading juvenile we have had in years, also will be with the company. Adelaide Hubbard, Corraline Wade, Harold Salter, Al Brown, and Ralph Murphy make up the remainder of the company, and it might be said here that each of these players have proved in the past very popular and their coming again is received with glad tidings.

FREDERICK E. NORTON.

## THE WOLF IN SOMERVILLE

SOMERVILLE, MASS. (Special). — Clyde E. McArdle, manager: There may be plays with a better second act climax than "The Wolf," there may be better plays all around, and these plays may have at different times during their existence have been better acted. But the plays and the manner in which they have been portrayed and staged are few and far between that excel Eugene Walter's stirring drama of the Canadian Northwest as presented by the Somerville Theater Players at their playhouse, week March 23. Each and every member in the short cast is excellent. Arthur Howard as Jules appears to us for the first time as a blonde, and aside from the splendid manner in which he portrays the French-Canadian his appearance is novel; Adelyn Bushnell as Hilda gives just the right tone to the character; Browbeaten abused flower of the woods Bushnell shows intelligence in her characterization; John M. Kline as MacTavish, a role in which Mr. Kline has appeared before, his dialect mannerisms and make-up being a work of art; Brandon Evans as Macdonald is again seen in the type role which he seems to do best; John Gordon as Huntley supplies all the comedy and gets many laughs, while John Dugan as Baptiste makes a good man Friday for Jules. Director Ritchie has arranged three pretty sets. The bill following is "Lena Rivers."

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## REPORTS FROM MIRROR CORRESPONDENTS

### SPRING TIME PLAYS IN CHICAGO

#### Sudden Change in Plans of Blackstone and Illinois Theaters—Runs in the Downtown Houses—Circus and Carnival

**CHICAGO (Special).**—Bills of the week March 24:

**La Salle:** "Leave It to Jane" (ninth week).

**Olympic:** "Some Little Girl" (first week).

**Playhouse:** "Man Who Stayed at Home" (fourteenth week, leaves March 30).

**Princess:** John Drew and Margaret Illing-ton in "The Gay Lord Quex" (third week).

**Powers:** David Warfield in "The Music Master" (tenth week).

**Star and Garter:** Burlesque.

**Studebaker:** "Maytime" (twelfth week).

**Woods:** "Friendly Enemies," with Bernard and Man featured; immense business.

**Auditorium:** Dark. Harry Lauder underlined for first week in April.

**Blackstone:** "The Riviera Girl" (first week).

**Cohan's Grand:** Jane Cowl in "Lilac Time" (fourteenth week).

**Colonial:** Raymond Hitchcock in "Hitchy-Koo" (second week).

**Columbia:** Star and Garter Show.

**Cort:** "The Naughty Wife" (fifth week).

**Englewood:** Burlesque.

**Empire:** Burlesque.

**Garrick:** "Over the Top" (first week).

**Gayety:** Burlesque.

**Illinois:** "Rambler Rose" (fourth and last week).

#### Change of Plans

Changes in the plans of Klaw and Erlanger bring "The Riviera Girl" to the Blackstone instead of the Illinois, as originally scheduled, and "Rambler Rose" at the Illinois, week March 24. Manager Wappler of the Blackstone says "The Riviera Girl" will remain in Chicago for three weeks. Announcement is made that this comedy comes direct from the New Amsterdam Theater, New York, with the original New York cast. The Blackstone is unaccustomed to musical shows. In the cast of "The Riviera Girl" are Wilda Bennett, Sam B. Hardy, Juliette Day, Louis Cassavant, Frank Harrington, Carl Gantvoort, and J. Clarence Harvey.

Monday evening, March 24, "Over the Top," came to the Garrick, with Miss Justine Johnstone taking an important part. Ed Wynn is Miss Johnstone's leading assistant. Fred and Adele Astair, Ted Lorraine, the Oakland Sisters, Mabelle and Mary Eaton, Betty Pierce, Rosalda and her new classical dancers, and Laurie and Branion are in the cast. "Over the Top" is presented by the Shuberts, succeeding "Fancy Free."

On the same evening, G. M. Anderson and L. Lawrence Weber offered at the Olympic "Some Little Girl," a musical comedy. The cast as headed by Felix Adler, includes Peggy Lundeen, Harold Hendee, Shep Camp, Florence Morrison, and a score of others, with the usual beauty chorus.

"Fancy Free," at the Garrick, and Chauncey Olcott, at the Olympic, closed Sunday night, March 24, to make way for new attraction in these houses on Monday.

Raymond Hitchcock with an organization of attractive girls made his bow at the Colonial Sunday night, March 17, in "Hitchy-Koo," with Lillian Russell as an additional Chicago attraction, being her first appearance in a musical play in many seasons.

Leon Errol, the comedian, and Irene Borodoni are the other stars. Ignacio Martineti, Sylvia Jason, Mabelle Cedars, George Moore, Florence Ames, and Adelaide Winthrop are in the cast.

**Palace:** Trixie Friganza was the headliner. Madeline Cameron, in a repertoire of dances with Burton Daniels at the piano, are next on the list. Several other big acts are on the bill. Attendance records are being broken at the Palace.

**Majestic:** Belle Baker, presenting a special program of songs, heads the bill. Others are England's Musical Comedy Stars. Clark and Hamilton present a skit entitled "A Wayside Concert."

The Great Northern Hippodrome also offers an entire change in its double bill.

**Rialto:** "The Dream of the Orient," a musical comedy of goodly dimensions, played in a minimum time. Claudia Cole man is also on the program which includes Cleora Miller Trio, The Youngers, Goldberg and Wayne, Leigh and Coulter, Alice DeGalaro, Three Tones, All Wrong, and Jim and Irene Marlin.

McVicker's had one of the biggest bills of the season, headlined by a big scenic spectacle called "Over There." Viola Duval, the grand opera singer, is engaged, and the remainder of the program includes Jack and Jessie Gibson, Dan Casey, Rawder and Von Kaufman, Ed and Lottie Ford, and Bill Thazer and Brother. In addition to the vaudeville program the newest Roscoe Ar-buckle comedy called "The Bell-Boy" is seen.

Barney Gerard's "Follies of the Day" is one of the best burlesque organizations in town. The travesties on successes of the day are, "Experience," "The Wanderer" and "The Easiest Way." Miss Gertrude Hayes, well-known to Chicago burlesque lovers, heads the company. Chester Nelson and Frank Mackey are in the cast. Ben Garretson is doing the press work for the

Star and Garter. The Columbia has the new "Bon Ton Girls" combination.

"Among Those Present," with H. B. Warner taking the lead, at the Blackstone, closed at that theater Saturday night, and went to other fields.

#### Personal and Otherwise

James L. Buford, now manager of "Lilac Time," playing at the Cohan-Grand, is slated to assume the management of the new Woods Theater. Lou M. Houseman will continue to act as the general western representative of Mr. Woods.

Klaw and Erlanger's company of Spanish dancers in "The Land of Joy" is to follow "The Riviera Girl" at the Blackstone.

Bert Weishman is sole owner and manager of "The Sweetest Girl in Dixie," a southern play, as its name implies, which was at the Imperial, week March 10, with the following players: Kathryn Dale, leads; Leon McTeynolds, Sam C. Major, Al C. Wilson, Cliff O'Brien, May Wilson, Joyce Williams, and Alene Commons. The play is in four acts. Business at the Imperial seems only fair with road attractions, and is the only legitimate house on the West Side playing such.

Harry Powers, in charge of the K. and C. houses in Chicago, was in New York last week looking for an attraction to succeed "Rambler Rose" at the Illinois.

The Blackstone was dark week March 17. S. P. Gerson, press representative of the Shubert interests in Chicago, has returned from a New York trip, the first in five years.

Ray Raymond in "Fancy Free" at the Garrick now has equal newspaper billing with Marrylyn Miller in that musical production.

Ben Lewis is the new treasurer at the Garrick.

The Jack Bessey stock company gave a special matinee and night performance of "The Fringe of Society" at the Imperial, on Sunday, March 17.

John Bernero has succeeded Will Spink as local manager of the Imperial on the west side. He has been acting manager for several months since the illness of Mr. Spink.

Harry Lauder and his vaudeville company is scheduled for appearance at the Auditorium week April 1.

William Elliott, of the producing firm of Comstock, Elliott and Gest, has been in Chicago looking over "Leave It to Jane."

#### Circus and Carnival

The circuses and carnivals are arranging to go out this season if their call for all kinds of help is any criterion.

Fred Buchanan, owner of the Yankee Robinson circus, opens his season at Madison, April 20.

It is said that the John Robinson circus will only have twenty-eight cars this coming season, the old Have London part of it either being left at Winter quarters, Peru, Ind., or disposed of.

R. M. Harvey, who was recently operated upon at a local hospital in Fort Madison, Ia., is said to be getting along nicely, and on the road to recovery. He is the proprietor of the Lowery Minstrels, now on tour.

It is not now known to what extent Food Commissioner Hoover will prohibit the use of flour for making paste by the many circus billposters who will soon be on the road. They certainly do use a good deal of paste, and if they have found a successful substitute for a certain grade of flour for making paste it has not come to my notice. It would be hard for the circuses to get along without billboards, but the people would notice window lithographs and catchy newspaper advertising just as well.

#### On the Screen

At the Ziegfeld is being shown Mary Pickford in her latest Arclight picture, "Amarilly of Clothesline Alley." It is claimed to be the most humorous picture in which she has ever appeared. Big crowds are flocking to the Ziegfeld to see Mary. Belle K. Maniates wrote the novel; Frances Marion is the author of the scenario; Marshall Neilan directed the production.

Viola Dana in "Blue Jeans" will be at the Rose for the next two weeks.

Billie Burke in "Eve's Daughter" is at the Castle. "The Fall of the Romanoffs," Herbert Brenon's great production, is at the Orpheum.

W. A. ATKINS.

#### FORT MADISON

**Fort Madison, Ia. (Special).**—Grand Theater: Stormy, snowy weather has prevailed here for the last month. The theaters are drawing well. The small raise in war tax has not affected the attendance. Picture shows have a big run. Lowery's Minstrels played to a good sized house, Sunday night, Jan. 27, while outside we had a snow fall of six inches. The crowd was so well pleased, that it has been decided to give a return date some time in February.

ROBERT A. GARDNER.

#### SAN FRANCISCO

**SAN FRANCISCO (Special).**—Allen L. Chickering, chairman of the speakers' committee of the Twelfth Federal Reserve District, has said five of America's greatest M. P. stars will take part in the next national Liberty Loan campaign. William Hart will cover the Coast territories, Charles Chaplin will take the Southern States, Mary Pickford will cover New York and New England, Marguerite Clark and Douglas Fairbanks the States in the Middle West. Their routes are being arranged.

Mrs. Otis Skinner is here with her husband and is now playing the Columbia Theater. Otis Skinner opened at the Columbia, Mar. 11, to a full house, presenting "Mister Antonio." The play and player were well received. With the star are Ruth Rose, Joseph Brennan, Robert Harrison, Walter Scott, Frances Landy and Agnes Marc.

The Alcazar commenced a musical comedy series Sunday matinee, Mar. 10, with the production of "To-Night," starring Charles Ruggles and Dorothy Webb. It pleased, and a sort of bashful but refined chorus added to the pleasure of the play. The next number will be "Fifty-Fifty."

The Cort is now in the second week of "The Show of Wonders," and it has drawn well during its stay, and has seemed to please the patrons. After this attraction, Max Figwell, Mar. 18, in "Nothing But the Truth."

The Savoy is continuing with its popular players and drawing capacity almost nightly. "Wine, Women and Song," starring Bonita and Hearn and King and Clair Starr, both pair of stars being husband and wife in real life. "49 Camp" will be the next card.

The Orpheum has an excellent bill that includes Gertrude Hoffman, J. C. Nugent, McDonald and Rowland, Regal and Bender, Leo Beers, Kelly and Galvin, Harry and Emma Sharrock. The Wigwam has The Flying Lords in its road show this week and shows Fairbanks and "Hands Down" on the screen. The Strand has the pictures, "Painted Lips" and "Beauty and the Rogue," "Me and Mary," a comedy, was the hit at the Hippodrome, and a pictured called "Whims of Society." The Casino has induced Paul Gerson, who has a dramatic school here, to stage one of his plays called "Enticement," with Mille Benny appearing in a dance number and he playing the role of a disciple of the King of Hades. The picture is "The Bandit and the Preacher."

The Alhambra is screening "Canada's Fighting Forces," with 5,000 feet of film, with a narrative by Private W. E. Collinge, one of the Fighting Seventh, who had an arm blown off at Messines. The Tivoli has "The Sign Invisible," with big Mitch Lewis as the Lion of the North. The second reel is "The Song of the Soul," starring Alice Joyce. "The Show of Wonders" went en masse to the Presidio and gave the show to about 6,000 soldiers and sailors. After the performance lunch was served in the mess room to all guests.

A. T. BARNETT.

#### BALTIMORE

**BALTIMORE (Special).**—Week March 25 finds the customary pre-Easter lull in theatricals, the legitimate houses being devoted to feature films. Ford's offers a picturization of Hugo's "Les Misérables" and the Academy's "The Gerard Narrative" in film form. Week April 1, Ford's offers "The Boomerang," and the Academy George Arliss in "Hamilton." During the past week the playhouses were most liberally patronized. It has been many seasons since a more humorous or delicious bit of satire has been staged in a local playhouse than was revealed in "The King," in which Leo Ditzelstein appeared at Ford's. It was by all odds the most brilliant comedy of the season, and came dangerously near being the best acted play, drama or comedy, which had come our way this year. It was enthusiastically received and enjoyed capacity business. The acting was flawless and the production staged in splendid taste.

Tom Wise and William Courtenay in "General Post" also scored in a comedy, which proved to be the best war play we have had in Baltimore. There is a good bit of truth in this comedy and it is particularly interesting to Americans at this time. It also gained in value throughout by the excellent work of the principals.

I. B. KREIS.

#### ALBANY

**ALBANY, N. Y. (Special).**—An especially effective spectacular production was "Getting Together," with its appeal for the British-Canadian Army recruits, which had its opening performance at Harmanus Bleeker Hall, Mar. 11-13. The cast which volunteered its services was notably efficient, and included Blanche Bates, Holbrook Blinn, Percival Knight, Ruth Benson, Harriet Sterling and Dorothy Knight. Enthusiastic audiences packed the theater at each performance.

The opening night was an auspicious one in local theatrical circles and was attended by Governor Whitman and Mrs. Whitman; former Governor Glynn and Mrs. Glynn, Acting Adjutant General Schermerhorn; Mrs. W. B. Van Rensselaer, Col. John H. Dennis, officer commanding the British Ca-



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# REPORTS FROM MIRROR CORRESPONDENTS

## WAR SERVICE SEEN ON THE SCREEN

First Showing at Atlantic City, Under Auspices of the Government—Plans for B. P. O. Elks' Reunion

ATLANTIC CITY, N. J. (Special Correspondent).—A remarkable showing of motion pictures, under the auspices of the Federal Government was scheduled for the Apollo Theater on Thursday, Friday and Saturday of this week. The pictures displayed every branch of the nation's war service and are designed to inform, instruct and enthuse the American people in the war on which the nation has been launched. The Apollo performance marks the first showing of the pictures at any theater and it was in the nature of a "workout" for the New York premiere at the Metropolitan Opera House March 26.

They will be shown in the metropolis under the auspices of a committee consisting of Mrs. Clarence Mackay, Mrs. Philip Lydig, Mrs. Rogers Vacon, Newbold Edgar, and Otto Kahn. Here, as well as in New York, the proceeds of the box-office, aside from the rental of the theater, will be devoted to some war charity. It is probable that the proceeds here will be donated to the Liberty Fund, established soon after the entry of the United States into the war by Mayor Harry Bacharach.

Included among the war-time views will be the operation of munition plants, ship-building, the manufacture of torpedoes, the making of small and large guns, submarines, infantry and cavalry at work, the navy in action, the work of the Red Cross and the ambulance and nursing service.

The members of the Press Club of Atlantic City honored Sergeant Major Roy E. Shinn, of the United States coast artillery with a banquet last Saturday night. Sergeant Shinn is the first member of the newspaper club of the resort to win his spurs in the army. He has just completed a three-months intensive training course at Fortress Monroe, Virginia, where he was sent as a private from the second artillery, stationed at Fort Du Pont, Delaware. He is home on a five-day furlough before going to one of the forts near Boston, from where he soon expects to be sent overseas.

In anticipation of the largest convention that has ever been held in this city, the local committee on arrangements for the 1918 reunion of the B. P. O. Elks organized at a meeting held yesterday afternoon at the Elks' Home, Atlantic and Maryland Avenues, and from now on until the second week in July when the thousands of delegates and their friends gather from all points in the United States, the work of preparation will be in progress.

Because of the war the convention will be patriotic in tone and the street parade, in view of the recent expression of approval of such a demonstration given both orally and by letter by President Woodrow Wilson to Grand Exalted Ruler Fred E. Harper, and repeated by him on a visit here a few days ago, will be on a scale surpassing all previous reunions.

Mayor Harry Bacharach is chairman of the executive committee. Co-operating with him will be Congressman Isaac Bacharach, Governor Walter E. Edge, Elias Rosenbaum, Harvey K. Eaton, Commissioner W. Frank Sooy, Edward L. Bader, Joseph A. McNamee, Charles Scheuer, Joseph P. Perskie, Commissioner Charles D. White, Louis A. Steinbricker, A. K. White, David C. Reed, Sheriff Alfred J. Perkins, James K. Carmack, County Collector Enoch L. Johnson, Charles M. Spedel, Dr. Theodore Sensemian, Frank Walsh, Silas Shoemaker and Dr. J. B. Thompson.

Harvey K. Eaton was selected as secretary and David C. Reed was named as treasurer of the fund which will have to be raised for the suitable entertainment of the visiting Elks. Charles Scheuer, chairman of the Committee on Education and Improvement of the local lodge, was chosen as chairman of the Committee on Publicity. Commissioner White was selected as chairman of the Finance Committee, with W. E. Shackleton as first vice-chairman and Charles M. Spedel as second vice-chairman. Elias Rosenbaum was selected chairman of the Badge Committee; Dr. Sensemian, chief of the Medical Corps; Mr. Steinbricker, chairman of the Uniform Corps; Mr. Perskie, chairman of the Law and Contracts Committee; Prosecutor E. C. Gaskill, chairman of the Entertainment Committee, and Mr. Bader, chairman of the Parade Committee.

With respect to the necessity for holding a big parade, President Wilson in his recent declaration to Grand Exalted Ruler Harper said: "I wish to say that a parade or patriotic demonstration such as you propose will translate a serious purpose behind the convention of the order." Two sub-committees were named, Hugh P. Genoe being selected as chairman of the Baggage Committee and Millard F. Allman of the Program Committee.

"Here Comes the Bride," which opened at the Apollo March 19, has a Cohan style—a cise-about farce with an action fast enough, but with the humor painted into it with a very thick brush and heavy strokes. What fun there was, and there was a good

portion of it, found its source more in the stage business than in the times, the situations, of course, leading to passages that otherwise could not have stood alone.

A mild pleasantries rippling gently along, frankly a musical comedy and making no pretense to anything else, "Love o' Mike" tinkled its way through three hours three consecutive nights at the Apollo Theater last week.

Tragedy stalked into the arena at the New Nixon Theater March 19, during the championship wrestling bouts. George Bothner, super-mat man at 51, still agile and a whirlwind grappler, defending the light-weight crown he has worn for thirty years, sustained a compound fracture just above the ankle as he pinioned Frank Rice, of Boston, challenger for the title, to the floor in a whirling body scissors. As the pair struck the floor there was a crack like the report of a pistol and the vast audience, which had been thrilled for over a half hour by his masterful tactics, leaned forward, tense-shocked into silence as the veteran wrestler, game to the core, suddenly dropped back on his hands with the remark: "The bout's ended. My left leg is broken."

A little over an hour later, when the crowd had not yet recovered from the dramatic interruption to the wonderful exhibition, Bothner was giving, received a second shock. Pinky Gardner, clean-cut, dashing Pinky, a cyclone of action, went sailing over the ropes to the boards of the stage in front of the ring from the arms of Yosel, the middleweight champion. He landed on the back of his head and lay stunned for an instant. Then, still dazed, but game, he staggered to his feet and was assisted through the ropes. Down he went like a flash an instant later from an overhand heave from a waist lock. There was a spasmodic quiver of his limbs for a few seconds, then he lapsed into unconsciousness. He was rushed to the City Hospital. After working over him for an hour they got him out of danger and announced that the wrestler would survive the shock. Police Chief Robert Miller, who had witnessed both accidents, took Yosel, who hails from Salt Lake City, and Referee George Fisher, of New York, into custody and held them to await the outcome of Gardner's injuries.

CHARLES SCHUEER.

## GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Powers: "Love o' Mike," with George Hassell and a group of lovely girls, played to a large and appreciative audience Feb. 28. This little musical gem was the daintiest and the most diverting musical offering seen here this season. The only regret was that its engagement, for one performance only, was altogether too brief. Mr. Hassell was excellently supported by Misses Lane Morgan, Hilda Pentland, Helen Clarke, Clare Stratton, Ruth Mabee, Stella May Hoban and Alison McBain. Clifton Webb, Alan Edwards and Max Leeds also scored individual hits.

March 1-2, Maude Adams in "A Kiss for Cinderella" to packed houses. Theda Bara in the spectacular film version of "Cleopatra," for one week, beginning 3, to record-breaking business.

The most notable event of the season, however, was the appearance of Ruth Chatterton in "Come Out of the Kitchen," 12-13. Miss Chatterton, as in her former local appearances in "The Rainbow" and "Daddy Long Legs," again established a tremendous personal triumph. Miss Chatterton was admirably assisted by Bruce MacRae, Mrs. Chas. E. Craig and an excellent cast.

Coming attractions: Julia Sanderson and Joseph Cawthorn in "Rambler Rose," "Mary's Ank," "Pollyanna" and "Mother Carey's Chickens."

Week of March 11: "A mighty good show," hardly expresses what the patrons of Keith's thought of the bill this week. Belle Baker, a strong favorite in Grand Rapids, was the exceptional drawing card. Lew Brice, gracefully assisted by the Barr Twins, also scored a big hit. Besse Brown and others completed the program. McIntyre and Heath, heading a very satisfying bill, week 18, attracted large audiences.

Majestic Gardens: Marguerite Clark in "The Seven Swans," Geraldine Farrar in "The Devil's Stope," and Douglas Fairbanks in one of his latest releases, "The Modern Musketeer," to fine business for the past three weeks. Paramount and Goldwyn features continue very successfully at the Strand and Idle Hour theaters.

F. L. C.

## ANNAPOLIS

ANNAPOLIS, Md. (Special).—Colonial: "Hans and Fritz," March 14; fair performance to good business; "Mutt and Jeff" (return), April 3; "Twin Beds," April 6. Motion pictures at the Colonial, Lyric and Republic, to 8. R. O.

W. E. HOLIDAY.

## WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—That very laughable and thoroughly entertaining comedy "Twin Beds," with irresistible Lois Bolton in the leading role, is the current week's strongly welcomed attraction at the National, commencing the engagement Sunday night to an enthusiastic attendance. A talented supporting company that scored strongly included Virginia Fairfax, R. M. D'Angelo, William Courtenay, Richard Hogan, Bess Stafford, Charles Miller and Lucille Beckett. Thomas A. Wise and William Courtenay in "General Post" follows.

At the Belasco the San Carlo Grand Opera company is the attraction commencing the engagement Monday night with a big Red Cross benefit to a distinguished and fashionable audience that tests the capacity. "Aida" was the operatic presentation. William Favershaw and Maxine Elliott in "Lord and Lady Algy" follow. Victor Herbert's musical comedy, "Sweethearts," is the current week's successful offering by the Poll Musical Comedy Players, who again distinguish themselves for a presentation that is admirable throughout and one that meets with strong praise and approval. Maud Gray has the Christie McDonald role and Roger Gray, the director and principal comedian, that of Tom McNaughton, with the remainder of this popular organization capably placed.

Keith's present week's bill, a notably strong one in its entirety, presents Derwent Hall Caine, player-son of the famous novelist, and company in "The Iron Hand." Marie Nordstrom, Mehlinger and Meyer, Charlie Howard and company, McIntosh and his musical maids, Bert Hanlon, Ethel Hopkins and Palfre, Hall and Brown.

At the Gayety, the very attractive burlesque organization for the current week is the "Hip, Hip, Hooray Girls," presenting "The Explorers" and "Frolics in the Air," headed by Ben Pierce, Helen Vresdale, Thelma Seaville, Dorothy Gates and Clara Ferry.

E. F. Albee, vice-president, general manager and half owner of the B. F. Keith circuit last Wednesday while in this city instructed resident manager Robbins to go the limit in helping sell the third Liberty Bond loan. In all his theaters he has given aid to the various local appeals for Red Cross relief, candy funds, tobacco subscriptions, bond sales, mass meetings and the like. He has also assured his employes who have entered Uncle Sam's service that they will be given their places again when they return, has pensioned several already let out of service and has turned over, fully manned and equipped, his beautiful yacht for coast patrol work and himself has invested heavily in liberty bonds.

William H. Fowler, business manager of the National Theater, and also business manager of the Washington Baseball Club, has left town for the training camp of the ball club at Augusta, Ga. Stephen A. Cochran has returned to the theater to resume his position of assistant treasurer.

The Washington branch of the First National Exhibitors' Circuit announces the engagement of Marian Frances Moore, formerly of Pathé, to serve as private secretary and office manager for Walter R. Leibmann, branch manager of the First National, and also that of Ben Abrams, formerly with the Foursquare Company as road representative in the territory of Delaware, Maryland and the District of Columbia. Mr. Abrams has the reputation of being one of the best known and most successful film marketers in the East.

What the District electrical inspectors and fire department declare to be the most completely equipped and most thoroughly fireproof projection booth in the city of Washington was put in operation in Moore's Strand Theater during the past week.

JOHN T. WARDE.

## SYRACUSE

SYRACUSE, N. Y. (Special).—Blanche Bates, Holbrook Blinn and Percival Knight put "Getting Together" over the top at the Wieling three days, March 14-16. Tour arranged by Major McCutcheon designed to promote recruiting drew three splendid houses. Students from the Military School at Manlius received a genuine ovation when they marched into the wrecked French village, chiefly because they were as fine a lot of American youngsters as anyone could see and depicted the class of men who are making up our ranks. Society turned out in force to the performance.

Empire: A beauty chorus of girls wearing remarkably smart frocks, exceedingly tuneful music well sung, some clever comedy lines, effective stage settings and a capable company made "Some Little Girl" a popular production, three days, March 14-16. FREDERICK E. NORTON.

## MANCHESTER

MANCHESTER, N. H. (Special).—New Park, March 20, Paul Davis manager: "The Military Maids" drew good houses. March 20, "Pollyanna" played to big business. "Fair and Warmer" on the following day played to a fair audience. Palace, March 22, William H. O'Neill manager: Vaudeville patrons were given a fine treat in the "Petticoat Minstrels."

J. J. MAHONEY.

## MELODRAMAS HIT THE HUB

"Eccentric Lord Comberdene," First Time Over Here, Nonsense and Thrills

BOSTON (Special Correspondence).—"Eccentric Lord Comberdene," the play of "nonsense and thrills," as one of the papers called it, that was produced last week at the Copley for the first time in America, proved that R. C. Carton still has a knack of inventing bright, amusing things for aristocrats to say as they ply their way through their adventures. The melodrama begins in the lounge of the Imperial Hotel, somewhere on the English coast, before the war. There is keen competition for the "Morning Star," a yacht necessary to the action of the piece. The hotel is the meeting place and the point of departure for a gang of thieves, masquerading mischievously as a Justice of the peace, a minister of the gospel, a Madame Pyache, a heavy-jawed sea captain, and a wandering Cockney nondescript—who gather, by apparent choice, because in Shingleford Bay is a yacht to take them and their latest loot, including some famous jewels, out of England. But Comberdene, who buys yachts and islands in the Pacific in the most casual manner, and who has seen in the "Morning Star" a picturesque escape from an impending amour not quite to his taste, pursues the yacht. Two other guests, "Mrs. Adair" and her "maid" feel an impelling desire to go to sea. In reality, "Mrs. Adair" is the Marchioness of Glenmoray who lost the jewels, and the "maid" is the Russian Grand Duchess whose mysterious disappearance had only lately been appealing to Comberdene's insatiable liking for the picturesque.

After Comberdene has engaged the thieving captain as his skipper, and after the box, minus its key, has furthered the plot by getting into the hands of the Marchioness, who thinks it contains the Russian despatches she has expected, there is an exciting, and amusing act, in "Mrs. Adair's" rooms; later in the evening "Madame Pyache" comes in search of her "samples," and later on the play reaches its climax, while Comberdene lowers the ladies and the precious box out of the window. In the final act on the yacht, the Marchioness and Duchess and Comberdene think the thieves are Nihilist agents; the thieves think Comberdene is a rival virtuoso in thievery; old Mr. Farlowe thinks the "lady" thief and the two women passengers are mere strings to Comberdene's amorous bow, and hardly anyone knows what is inside the box. In the end the complications are straightened out to Comberdene's satisfaction. The Henry Jewett Players were seen to good advantage and brought out all the points of the story briskly told.

There was only one change March 25. "The Rape of Belgium" opened at the Shubert with John Mason and Olive Wyndham.

At the other theaters: Hollis, last week of George Arliss in "Hamilton"; Wilbur, William Gillette in "A Successful Calamity"; Tremont, last week of "Miss Springtime"; Park Square, "Cheating Cheaters"; Colonial, last week of "The Rainbow Girl"; Plymouth, "The Man Who Came Back," with Henry Hull; Majestic, last week of "Odds and Ends of 1917"; Copley, "The Melting Pot." Easter week will bring many new attractions.

D. CLAPP.

## NEW ORLEANS

NEW ORLEANS (Special).—"The Bird of Paradise," with its dominating current of Hawaiian music, was an excellent drawing card at the Tulane March 17-23. A competent company presented it.

At Loew's Crescent, the vaudeville and motion picture combination continued popular, 17-23, with the following features: Musical comedy, entitled "Temptation," Alf Ripon, Lee and Cranston. Three Dusty Rhodes, Ferguson and Sunderland and a film showing Ann Pennington in "Sunshine-Nan," 17-20, and Nine Little Rubens, Peggy Bremen and Bro., Bernard and Meyers, Donovan and Murray, The Two Kellos and Carlyle Blackwell in "The Way Out," 21-23. Palace—Week 17-23, Leon and Co., Ray L. Boyce, Grey and Byron, Countess Narolini, Kalle and Koyne and Gladys Rockwell in "The Devil's Wheel," Tom Brown's Musical Highlanders, Olga and Mishka Co., Capt. Jack Barnett and Son, Corcoran and Mack, The Ferraro and Olive Tell.

The bill at the Orpheum, 18-24, consisted of Lucille Cavanagh, "The Night Boat," James H. Cullen, Frank Burt, Ed. Johnston and Co., Joe Towle, Bissett and Scott, Heras and Preston and the Orpheum Travel Weekly. Mine, Bernhardt opened an engagement of two weeks at the Orpheum, 25.

What is best in dramatic art was found at the French Opera House, 14-15-16, when a company of French actors, consisting of Mlle. Suzanne Despres, Eugene Poe, Mlle. Malineville, Mme. Ninone Gilles and Henri Burquet gave excellent performances of extracts from celebrated plays. The attendance was decidedly poor, the high standard of merit displayed deserving a better patronage at the hands of this large French speaking population.

In the motion picture field we have had: At the Strand, Mary Pickford in "Amarily of Clothesline Alley"; at the Globe, Mary Pickford in "Stella Maris"; at the Trianon, "Intolerance," and at the Tutor, Clara Kimball Young in "A House of Glass." J. M. QUINTERO.

## REPORTS FROM MIRROR CORRESPONDENTS

THE DREWS OFF THE SCREEN  
Return to the Speaking Drama in "Keep Her Smiling"

**NEW HAVEN, CONN. (Special).**—Shubert: Mr. and Mrs. Sidney Drew in "Keep Her Smiling" attracted big crowds and were well received. The play is a clean comedy. Special note should be made of the scenes and the gowns. Both Mr. and Mrs. Drew are all that the pictures have lead the public to expect of them. John H. Dillon, formerly a member of the Poll Stock here for several years, was in the cast and received a warm welcome. He did a clever bit as a fresh office boy. Mr. Drew, as well as the author and producer, made speeches after the third act.

"The Rape of Belgium," with a distinguished cast, lead by John Mason, Olive Wyndham, Conway Tearle and Malcolm Williams, 21-22-23.

**Palace:**—"The House of Glass," with Clara Kimball Young as Margaret Case, drew big crowds. Ed. Lee Rothe and Co. in "Janitor Higgins," however, got all the laughs. Bert Earl, 3; Mayo and Lynn, Kramer and Kent completed the bill, which was generally voted to be an excellent one. Last three days, James Morrison in "Life and Honor," "Olives," with Sinclair and Dixon, Guest and Newman, Billy Gleeson, Crawford and Broderick, Henamura Japs, Estelle Lovenberg and Co. in "Around the Compass."

**Olympia:** First three days devoted to pictures only, and William S. Hart in "Blue Blazes Rawden" being the offering, large crowds of picture-lovers were attracted. Edith Storey in "The Claim," and Billy West in "The Rogue," supplemented. Last three days, Charles Ray in "His Mother's Boy," and six vaudeville acts.

**Bijou:** Winifred Allen in "From Two to Six," "Isle of Innocence," Three Melody Phields, Archer and Bedford, La Viva, Williams and Mitchell and "The Eagle's Eye." Wolfe Tone Concert in honor of Robert Emmett was well attended. Arthur Griffin of the Hyperion Players recited Fredericksburg and other selections. Stephen D. O'Rourke, who resembles McCormack, was the soloist. 17.

## OMAHA

**OMAHA (Special).**—Robert B. Mantell, the tragedian, comes to the Boyd Theater tonight for a week's engagement in seven of the plays that have made him known throughout the United States and Canada. This will be Mr. Mantell's first appearance in Omaha in four years. His company of thirty-three is headed by Genevieve Hamper and Fritz Leiber.

Mr. Mantell's repertoire for the week will include "Richelleu," "The Merchant of Venice," "Hamlet," "Romeo and Juliet," "King Lear," "Macbeth" and "Richard Third."

**Opening Sunday, March 10,** the "Gypsy Trail," by Robert Housum, will be the attraction for four days. This production comes direct from Chicago with a cast including Otto Kruger and Elsie Mackaye.

The Sextet de Luxe is the headline attraction at the Empress Theater for the first half of the week. The sextet consists of six young women. They do not confine themselves to playing violin solos, banjo duets and harmony ensembles, but show versatility in exhibitions of toe and soft shoe dancing. James Mahoney and Ruth Rogers present "In a Sea-side Flirtation." Jere Sanford in "The Chorus Boy" offers singing and yodeling numbers. The Four Pierrots, in a comedy novelty, complete the bill.

March 17 was the first week of the split-week policy at the Brandeis Hippodrome. First half of the week, "Follies de Vogue," with the Chicago Winter Garden Girls. Burt Draper, blackfaced comedian, presented his clever little dialogue number this season under the title of "The Original Brother Jazz." The Peerless Trio, consisting of Tom Rossa, a comedian who specializes in Italian characters, and Mabel Berto and Anna Venenti, two beautiful daughters of Sunny Italy, who sing and play the accordion and flageolet.

Julian Eltinge and Fatty Arbuckle were the main attractions at the Strand for three days, commencing March 17. Eltinge is seen in "The Widow's Might," wherein one moment he portrays the part of a rough and ready cowpuncher, while the next he enacts the role of a polished Eastern widow. Arbuckle's comedy is called "The Bell-Hop." The last four days Dorothy Dalton comes in "Love Letters." Toto, the renowned Hippodrome clown, offers an unusually fast and funny comedy entitled "The Movie Dummy."

FRAN.

## NORWALK

**NORWALK, OHIO (Special).**—"The Passing Show" (local talent), under the auspices of St. Mary's Catholic Church, attracted one of the largest crowds ever in the Gliger, week March 25. Part of the proceeds were donated to the Red Cross. "Experience," at the Gliger, 22, with the New York and Chicago cast, is undoubtedly one of the best attractions ever witnessed by a Norwalk audience. Harold Bowen, pianist at the Gliger, has joined the colors and is located at Camp Jackson, Columbia, S. C., in the Automobile Supply service.

C. S. HARRINGTON.

FILM FOR SICK WOMAN  
Manager's Wife's Will Gratified in a Hospital in Spokane

**SPOKANE, WASH. (Special).**—Auditorium: March 13, the Spokane Symphony Society presented Madame Melba in recital; capacity house. Orpheum attractions: March 16-18, Leona La Mar headed. Others: Dugan and Raymond, Tasmania Trio, Bordeau and Silvermoon, Count Perrone and Trix Oliver, Loney Haskell.

Pantages: "The Destruction and Bombardment of Rheims" headed the bill, week March 10. Others: Billie Richmond, Clyde Hager and Walter Goodwyn, Gilroy, Haynes and Montgomery, Mary Dorr, The Kahler Children.

Hippodrome: First half week March 10, "A Night in Old Egypt" headed. Others: The Three Fishers, Diebel and Ray, Gypsy Dancing Trio, Walters and Hastings. Second half: American Minstrel Maids, Vera Berliner, The Morenos, Norris' Animals De Luxe, Richards and Ward, Lewis and Chapin.

Laurence "Larry" Trimble, a director and producer of moving pictures, is visiting Spokane to confer with the Washington Motion Picture Corporation, which is building a big studio in the eastern part of the city. It is probable that Mr. Trimble will become connected with the new enterprise. He is an enthusiast over the scenic possibilities of this section.

While Mrs. H. S. Clemmer, wife of the manager of the Clemmer Theater, was convalescing in a hospital here, week March 13, she expressed regret that her illness would prevent her seeing Geraldine Farrar in "The Devil Stone." Mr. Clemmer left the room cogitating. Then he saw the Mother Superior and a few other officials around the hospital. Three hours later Mrs. Clemmer, propped up in bed, watched Geraldine Farrar and made rapid strides to recovery in consequence. Her husband brought the picture and a machine to the hospital and had as his guests for this unique theater party his wife, a few other convalescent patients and a deeply interested score of nurses.

RES H. RICE.

## SEATTLE

**SEATTLE, WASH. (Special).**—Metropolitan: Kolb and Dill, in "The High Cost of Loving," return engagement, week March 10. Good business.

Pantages: "Yucatan," a merry musical comedy with ten people, was the headliner. "Who Is Number One?" was the photo offering.

Moore: Kalmar and Brown in "Nursery Land," headliner, week March 10.

Orpheum: Hollowell Concert company headlined a strong bill.

Palace Hip: "Little Miss Foxy," musical comedy, was the topliner; Lovett and Dale in a comedy and singing feature, "The Other Fellow."

Gaely: Burlesque; Armstrong and company in "The Cafe de Jazz."

Motion Pictures: The Strand Theater, Seattle, has been added to the chain of theaters operated by Jensen and Von Herberg in Seattle and elsewhere. They took charge of the house March 1 and closed the doors to go over the entire plant to make the necessary changes. The theater has been entirely renovated and is one of the most attractive motion picture houses here. The doors were open for business March 7, with Douglas Fairbanks in "Headin' South" as the feature. In addition to the Strand, Jensen and Von Herberg now operate the Liberty, Coliseum and Mission theaters in Seattle.

Liberty: Week March 10, Mary Pickford in "Amarilly of Clothes-Line Alley"; good business. Clemer: "The Floor Below," featuring Mabel Normand. Coliseum: "The Sign Invisible," with Mitchell Lewis. Mission: Roy Stewart in "Keith of the Border." Rex: "The Guilty Man," featuring Gloria Hope.

Pearl Palmer, a Seattle girl, who was co-starred by William Fox in "The Blue Streak," a special feature released in 1917, is William Farnum's leading woman in the new William Farnum production, "Rough and Ready," scheduled for release March 24.

With the coming of spring, the managers of carnivals and other outdoor amusements are getting their outfits in shape. The season promises to be an unusually busy one in the Northwest. Babcock and Ryan, owners of the Sound Amusement Company, recently sent a force of workmen to Caldwell, Idaho, where the show is wintering, to begin putting the outfit in shape. Fred Beckman, manager of the Greater Wortham Shows, which have been quartered in the big car barns at Kent, Wash., during the winter, announces that the work of getting his 20-car show ready for business is well under way, and that the present plan is to open the season about April 1 at Kent. This show will play all season in the Northwest.

A new feature of the Orpheum circuit vaudeville at the Moore has to do with the seating of patrons. Sixteen girls in gray uniforms will have charge of this work.

Launching a movement the purpose of which is to provide a higher class of motion pictures for the children of the University district, Seattle, the manager of the College Playhouse will introduce at Saturday's matinee the first program in a series of

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specially chosen and censored films. The feature of the opening show will be a photo dramatization of Stevenson's "Kidnapped," and educational films will also be shown. The movement is largely a result of the efforts of the librarian of the children's department of the University Branch of the Seattle library. The plan is to select as far as possible the feature films for these Saturday matinees from dramatizations of books now on the shelves of the library. The price of admission for children will remain the same, six cents, although the cost of securing these attractions will, of course, be increased.

"Show of Wonders," March 27-30; Boston English Opera company, April 2-6; "Johnny Get Your Gun," April 7-13.

CAROLINE MENDELL.

## PHILADELPHIA

**PHILADELPHIA (Special).**—The local theatrical center is gradually settling down. The wonder caused by the sudden death of Stanley V. Mastbaum, now that his brother promptly takes over the reins of management, has passed away. The friends of the former, desiring to perpetuate his name, have decided to establish some sort of a lasting memorial, and, with no publicity given the project, some \$5,000 has been received from his friends in moving picture circles. The matter is being handled by Moses Greenwald.

Big investments in West Philadelphia real estate have recently been made by the Felt Boys, owners of the Locust Theater, and by the Nixon Nordlinger interests, and by Albert M. Greenfield, long identified with the Empress and other theaters.

This week two new bills are scheduled at the Shubert houses, Blanche Bates and Holbrook Blinn appearing in "Getting Together," at the Lyric, fresh from a tremendous success in Baltimore, and "Doing Our Bit," a Winter Garden show, with Frank Tinney, at the Chestnut Street Opera House.

At the Adelphi, "The Man That Came Back" is still the attraction.

War plays are also popular at the K. & E. houses, "The Little Belgian," by Arthur Richman, being well received at the Garrick, Ethel Stannard, the latest Moroso star, received splendid press notices.

At the Broad, Mrs. Fiske received a cordial welcome in her newest play, "Service," translated from the French by Henri Lavardin and William C. Taylor. It was preceded by "A Night at the Inn," a morbid affair, by Lord Dunsany.

At the Forest, "The Land of Joy" is in its final week, with a big advance sale. Keith's also had a big week, with Eva Tanguay as the drawing card.

J. SOLIS COHEN, JR.

By Arthur Edwin Krown:

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tracted record-breaking attendance. Especial interest attaches from the fact that D. W. Griffith, the wizard man of the films, is a former Louisville favorite, having been a member of the old Meffert Stock Company in his obscure days.

James P. Roche, who died in the East and was interred here March 8, had a successful career as a concert singer, and at one time contemplated a grand operatic career.

At the election of the recent American Bowling Congress held in Cincinnati, Robert W. Brown, formerly dramatic critic on the Times and other Louisville papers, was chosen as national president. Mr. Brown was at one time grand exalted ruler of the Order of Elks.

"The Crusaders," the great musical composition of the Danish composer, Niels Gade, received its first presentation in America in this city, in a recent ambitious undertaking of one of Louisville's musical organizations. It was magnificently rendered and received high praise from the local writers on musical subjects.

CHARLES D. CLARK.

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## NASHVILLE

NASHVILLE, TENN. (Special).—“Molly Dear,” starring Andrew Mack, the Irish comedian and singer, was the Vendome attraction Mar. 4-6. The play, a three-act romance, is attractive and wholesome; the settings true and artistic; and the members of the cast did justice to their parts. During the performance Mr. Mack sang effectively several of his own songs. Attendance was small.

Mar. 7-9 the Henry W. Savage production, “Have a Heart,” was enjoyed by enthusiastic audiences. Local theatergoers have been disappointed this year on several occasions by musical comedies which did not come up to expectations; this accounts for the sizes of the audiences.

From every standpoint “Have a Heart” is the best offering of its kind shown here this season. The principals have good voices and handle their roles well. As for the chorus, it seems fairly scintillating with joy. Katherine Galloway, who was the Peggy Schoonmaker at the Illinois Theater in Chicago, was sent for, and after the company’s first performance here played the prima donna role to a queen’s taste.

Cecilia Wright, who had the part, having been forced to leave the cast on account of illness, was Peggy the first evening. The part of Dolly Bradazon, the seductive movie girl, seemed as though it were written for Grace Hoey. Henry Antruitt as Rutherford Schoonmaker played with spirit. Mention should be made of the efficiency of Willard Ward, Edward Ciannelli, Maud A. Smith, Betty Weber, Lawrence Wood, Rose Green, William Ward and Jean Mason.

“Pollyanna,” the glad play, under the management of Klaw and Erlanger and Geo. Tyler, delighted the Vendome audiences, Mar. 13, 14. Helen Hayes in the title role was supported by a very capable company, among whom were Geo. Alison, Patchen Campbell, Jno. Webster, Agnes Gide, Adrian Morgan and Donald McLellan.

One of the flat failures of the season was

the production of “Stop, Look and Listen!” Mar. 15, 16, at the Vendome. It was advertised as being the “original” and “direct from the Globe Theater in New York.” We are sorry that New York let it escape.

An audience of several thousand greeted Schumann-Heink, Mar. 11, at Ryman Auditorium. The Orpheum (International Circuit) dark, Mar. 18-25.

MARY STEADWELL.

## DENVER

DENVER, COLO. (Special).—Robert Mantell at the Broadway, week March 10, offered “Richelle,” “Merchant of Venice,” “Louis XI,” “Homeo and Juliet,” “Lear,” “Macbeth,” “Richard III,” with sumptuous production and even better acting on the part of himself and his associates. Genevieve Hamper is as lovely as ever and displays strength in tragic scenes. “Mary’s Ankle” is the next attraction.

The Denham had “What Happened to Mary,” March 10 and week. “The Lost Paradise,” March 16-22, is to be followed by “Jane.” John De Weese is now a member of the company.

Alan Brooks in “Dollars and Sense” was the chief bid for patronage at the Orpheum week March 12, and gave way to Four Marx Brothers and company March 18-24.

Curtis Street film theaters report good business. “Empty Pockets,” “Huggles of Red Gap” and “The House of Glass” at the America, “Huck and Tom,” “Amarily of Clothes-Line Alley” and “Love Me” at the Rialto were especially well attended.

FREDERICK D. ANDERSON.

## JAMESTOWN

JAMESTOWN, N. Y. (Special).—Celoron Park, for years under the management of the Celoron Amusement Company, has been leased to the Coney Island Amusement Company. The company will take entire charge of the grounds for a period of five years and will add many new amusements and make extensive repairs and improvements. The daily band concerts will be continued and the theater operated from May 30 to Labor Day. Celoron Park is the chief amusement park for Jamestown and the Chautauqua Lake region, and for many years has enjoyed great popularity, the last few seasons continued bad weather has interfered with its success, but with good weather and the many added attractions its old-time popularity will unquestionably be regained.

A. L. LANGFORD.

## BROOKLYN

BROOKLYN, N. Y. (Special).—B. F. Keith’s Bushwick, March 11: A very good bill was staged at the Bushwick, the performance opening with Jack and Cora Williams. Harry Richards and Bessie Kyle had a clever little sketch entitled “Club Night.” Laura Burt and company played a patriotic sketch entitled “The Reclamation” of a young man taught by the Germans that he was to hate Alsace-Lorraine, and who had been taken from his mother years ago. Suddenly finding her, he learns that his birthplace is France, and he turns to the Allies and becomes valuable in the way of German codes, etc. A very realistic play. Moss and Frye in a minstrel of their own, kept the house laughing from the time they came out until they went in with their talk. They also could sing very well. Carter De Haven and Flora Parker appeared in new songs and dances. W. J. Reilly of the U. S. N. in patriotic

songs was received with much applause, and upon request sang his old hit “Over There.” Juliet, in a new series of songs and impressions, was very clever. James and Bonnie Thornton, old timers, but young in spirit received their due applause. George and Cuddles, in Gus Edwards’ Bandbox Revue, were the hit of the evening, and the young people are to be congratulated on the way in which they performed. Current week, the Bushwick has a Patron’s Request week, and a first-class show is on.

W. H. HUSTED.

## EAU CLAIRE

EAU CLAIRE, WIS. (Special).—Grand Opera House (B. J. Bostwick, Mgr.): Mitzi in “Pom Pom,” Feb. 24, packed the house to the doors and captured in its entirety the vast and delighted audience. “You’re in Love,” Mar. 10, was warmly welcomed by a very good sized audience.

W. J. BAGLEY.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

- AMONG Those Present (Geo. C. Tyler): Pittsburgh, April 1-6.  
ARLISS, George (Klaw and Erlanger and G. Tyler): Boston Feb. 18— indef.  
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14— indef.  
BIRD of Paradise (Oliver Morosco): Milwaukee, Wis. 24-30, Racine April 1, Rockford, Ill. 2, South Bend, Ind. 3, Waukesha 4, Huntington 5, Ft. Wayne 6.  
BLIND, Youth (Lou Tellegen): N.Y.C. 25-30.  
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917— indef.  
CHEATING Cheaters (A. H. Woods): Boston 18— indef.  
COME Out of the Kitchen (Henry Miller): Toronto 25-30.  
COPPERHEAD, The (J. Williams): N.Y.C. Feb. 18— indef.  
DANGEROUS Girl (Ed. W. Bowland): Harrisburg, Pa. 25-27, York 30, Shamokin April 1, 2, Sunbury 3, Williamsport 4-6.  
DAUGHTER of the Sun (Rowland and Howard): Louisville 31-April 6.  
DREW, John (John D. Williams): Chgo. 11— indef.  
EVERYWOMAN (Henry W. Savage): Memphis, Tenn. 24-27, Nashville 28-30.  
FAVERSHAM, William: Washington, April 1-6.  
FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Phila. 18-30.  
FRIENDLY Enemies (A. H. Woods): Chgo. 11— indef.  
GETTING Together: Phila. 25-30.  
GYPSY Trail (Arthur Hopkins): B’klyn 25-30.  
GYPSY Trail (Arthur Hopkins): Cinci. 25-30.  
HER Country (Walter Knight): N.Y.C. Feb. 21— indef.  
HODGE, William (Lee Shubert): N.Y.C. Feb. 25— indef.  
LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917— indef.  
LITTLE Belgian (Oliver Morosco): Phila. 18-30.  
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4— indef.  
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917— indef.  
MADONNA of the Future (Oliver Morosco): N.Y.C. 25-30.  
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18— indef.  
MAN Who Came Back (Wm. A. Brady): Boston Dec. 24— indef.  
MAN Who Stayed at Home: Chgo. Dec. 24— March 30.  
MANTELL, Robert (Wm. A. Brady): Frisco, April 1-13.  
MARRIAGE Question (Rowland and Howard): Dunkirk, N. Y. 25, Erie, Pa. 26-28.  
MARY’S Ankle (A. H. Woods): Pittsburgh 25-30.  
MILLIE Warren’s Profession: N.Y.C. 11— indef.  
NOTHING But the Truth (Anderson and Weber): Rochester 25, Toronto, 26-30.  
OLCOTT, Chauncey (Cohan and Harris): Chgo. 4— indef.  
PAIR of Petticoats (Messrs. Shubert): N.Y.C. 18— indef.  
PAN and the Young Shepherd: N.Y.C. 18— indef.  
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917— indef.  
PETER Ibbetson (Messrs. Shubert): Detroit 25-30.  
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917— indef.  
RAPE of Belgium (A. H. Woods): Boston 25-30.  
HOBSON, May: Frisco 24-31, Petaluma, April 1, Santa Rosa 2, San Jose 3, Modesto 4, Sacramento 5, 6.  
A. L. LANGFORD.
- SEVEN Days’ Leave (Law-SPRINGFIELD, Ill.: Chatterton, Anholt): N.Y.C. Jan. 17— indef.  
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22— indef.  
SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25— indef.  
SKINNER, Otis (Chas. Frohman, Inc.): Fresno, Calif. 25, Bakersfield 26, San Diego 27, 28.  
SQUAB Farm (Messrs. Shubert): N.Y.C. 13— indef.  
SUCCESSFUL Calamity (Arthur Hopkins): Boston Feb. 25— indef.  
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917— indef.  
TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917— indef.  
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917— indef.  
TURN to the Right (Smith and Golden): Cinci. 25-30.  
TWIN Beds (Selwyn and Co.): Washington, April 25-30.  
UNCLE Tom’s Cabin (Wm. Bibble): Orange, N. J. 25, Bristol, Pa. 27, Frederick, Md. 28, Cumberland 29, 30.  
UNDER Pressure (Sydney Rosenthal): B’klyn 25-30.  
WARFIELD David (David Belasco): Chgo. Jan. 22— indef.  
WASHINGTON Square Players: N.Y.C. Oct. 31, 1917— indef.  
WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25-Mar. 30.  
WILD Duck (Arthur Hopkins): N.Y.C. 11— indef.  
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917— indef.
- PERMANENT STOCK
- BALTIMORE: Auditorium.  
BAYONNE, N. J.: Strand.  
BOSTON: Copley.  
BRIDGEPORT: Lyric.  
BROCKTON, Mass.: Hathaway’s.  
BROOKLYN: Crescent.  
BROOKLYN: Fifth Avenue.  
BROOKLYN: Grand Opera House.  
BUFFALO: Star.  
BUTTLER, Pa.: Majestic.  
CHESTER, Pa.: Family.  
DENVER: Denham.  
DEN MOINES: Princess.  
ELMIRA, N. Y.: Mozart.  
EL PASO, Tex.: Crawford.  
FITCHBURG, Mass.: Cummings.  
GERMANTOWN, Pa.: Orpheum.  
HAVERHILL, Mass.: Academy.  
HOBOKEN: Strand.  
HUTCHINSON, Kan.: Home.  
JAMESTOWN, N. Y.: Samuels’ Opera House.  
KANSAS CITY, Mo.: Grand.  
LAWRENCE, Mass.: Colonial.  
LOS ANGELES: Morosco.  
LYNN, Mass.: Auditorium.  
MILWAUKEE, Mass.: Central Square.  
MILWAUKEE: Auditorium.  
MINNEAPOLIS: Shubert.  
MONTREAL: Empire.  
NEW HAVEN, Conn.: Hypocrite.  
NEW YORK CITY: Lafayette.  
NEW YORK CITY: Lexington.  
NORTHAMPTON, Mass.: Academy of Music.  
OAKLAND: Hippodrome.  
OAKLAND: McDonough.  
OAKLAND: Playhouse.  
PATERSON, N. J.: Empire.  
PITTSBURGH: Pitt.  
PORTLAND, Ore.: Baker.  
PROVIDENCE: Opera House.  
ST. JOSEPH, Mo.: Tootie.  
ST. PAUL: Shubert.  
SALEM, Mass.: Empire.  
SALT LAKE CITY: Wilkes.  
SAN DIEGO: Strand.  
SAN FRANCISCO: Alcazar.  
SASKATOON, Can.: Strand.  
SCHENETADY: Van Curle.  
SEATTLE, Wash.: Wilkes.  
SHARON, Pa.: Morgan Grand.  
SIOUX CITY: Grand.  
SOMERVILLE, Mass.: Somerville.  
SOUTH BEND, Ind.: Oliver.
- MINTRELS
- DUMONT’S: Phila. Sept. 1, 1917— indef.  
FIELD, Al. G.: Muskogee, Okla. 24, 25, Ft. Smith, Ark. 26, 27, McAlester, Okla. 28, Oklahoma City 29-31.  
HILL, Gus: Woodstock, Ont. Can. 25, Guelph, 26, Brantford 27, Hamilton 28-30, Toronto, April 1-6.  
O’BRIEN, Nell (Oscar E. Hodges): Okla., Fla. 25, St. Petersburg 26, Tampa 27, Orlando 28, Daytona 29, St. Augustine 30.
- MISCELLANEOUS
- THURSTON: The Magician (R. Fisher): Hamilton, Ont. Can. 25-28, London 29, 30, Kingston, April 1, 2 Ottawa 3-6.

## MID-WINTER PLAYS IN AUSTRALIA

Sydney and Melbourne the Centers—Maude and Tempest Failed to Please—Florrie Gleeson, Known in the States, Dies

SYDNEY, AUSTRALIA, FEB. 20 (Special Correspondence).—"The Bing Boys are here" and enjoying themselves, with as many people as can fill the theater, and the manager (Geo. Matheson) and his assistant (H. H. Mainair) to the fullest degree. Leslie Holland and Jack Cannot fill the main roles with much acceptance, backed by Minnie Love as Emma. The latter was replaced at the matinee performance, Feb. 2, by her understudy, Nellie Payne, and won deserved applause and many floral tributes. Dick Shortland, Alf. Andrew, Reg Roberts, Jack Ralston, Jeannie Opie, Andrew McCunn, conducted, and Jack Haskell produced a wonderfully brilliant show.

Florrie Young is at present resting after her recent long tour through New Zealand.

Kathleen McDonnell, despite much preliminary speculations and queries, put on "Peter Pan" and failed miserably, personally. E. W. Morrison produced the show and Redge Carey stage managed.

Jimmie Hazlitt has at last managed to go for a short holiday tour around the Australian coast. Jimmie has been waiting for over three years for his last "annual vacation."

"Outcast" and "Cheating Cheaters" drew well, although much diverse opinion was directed towards the latter.

A sensational disturbance eventuated at the end of the first performance of "The Willow Tree" at the Criterion. Several members of the audience had taken the whole show as a joke (why, no one could guess after once having seen one of the most exquisite stage pictures ever produced here). Kathleen McDonnell threw down a mirror and left the stage abruptly, suffering from a bad attack of hysteria a few minutes before the final curtain, unable to stand the strain any longer. Medical aid was summoned. The doctor forbade the actress to appear for several days. However, on Monday night following, things were as usual and the theater has held rippling houses, and enthusiastic, too, since Roy Redgrave, Redge Carey, Fred Cambourne, Cyril Ritchard, Eily Malyon, Kenneth Brampton, with Geo. Barnum and Chas. Waldron as leading support, all shine brightly in a brilliant little gem of stagecraft. "Daddy Longlegs" on Saturday week.

Gilly, Muggs and Joe Baseom are here again with "Turn to the Right," and doing O. K. at the Palace. Cast practically same as last effort. "The New Henrietta" revealed in Sydney recently Walter P. Richardson in an excellent character study as Old Oldstein; John Junior as his noodle-headed son, Bertie (stapleton though impossible impersonation); Stapleton Kent as a parson, Emily Fitzroy as Mrs. Odyke, Gaston Mervale as the villain, and Lillian Tucker as his unfortunate wife; Lizette Parkes as the bride, and fugitive appearances from young Reg Long as an office boy, and Alma Phillips as the wronged girl. Teddy Gravestock manages in Sydney for this firm, assisted by Cecil Collins.

Harald A. Bowden is now doing public work for the Taitt firm, who open shortly in Sydney again with Guy Bates Post in "The Masquerader." Their "Aladdin" pantomime, in conjunction with the Bert Bailey management in Melbourne, is due here about the end of March. The "Very Good Eddie" company (augmented) are responsible for the show which has done wonderful business in Melbourne, Geelong and Adelaide. Fayette Perry is principal girl with Barry Lupino as comedian. Andrew Higginson, Fred Monument, Nan Taylor, and Tom Beck all have good appearances. The same firm are also touring the Star film, "Jack and the Beanstalk," "De Luxe Annie" and "Mother Carey's Chickens" they promise shortly.

"Dick Whittington," the J. C. Williamson extravaganza in Melbourne, is due here at Easter, and will bring forward Vera Pearce as Dick, supported by Pauline Bindley as principal girl, Pearl Ladd and George Arnold in good parts, and a host of minor artists, not forgetting J. C. Whitfield and Geo. Young, who are responsible for the staging of the show, in which capacity the pair have now been for the best part of the last twenty years. Victor Champion conducts.

Chas. A. Wenman (producer for the Williamson pantomimes) has been very ill in a private hospital in Melbourne, and is now recovering.

### Revival of "Peg"

Ada Reeve has returned to Melbourne from the Sydney Tivoli, with "Winnie Brooke, Widow," hundreds being turned away nightly during her farewell weeks, and her special complimentary matinee to soldiers and nurses drew a most appreciative house. The matinee eventuated Jan. 18, and on the 9th Peggy Peate took the star's place on account of illness, with much success. Peggy is developing into a rattling good artist and was very warmly received. Bob Greig and Beatrice Holloway play leads and are supported by the same cast practically with the exceptions of Marie Eaton and Hugh Huntly. Peter Dawson, Ethel Vaughn, Eileen Boyd, Ned Kennedy supply the vaudeville turns.

"Samples" (a London revue) opened Feb. 9, and has been well received by crowded houses. It features Phil Smith, Marie Eaton, Jean Keith, Eileen Boyd, Celia Ghilotti, Doris Thornton, and Lester Brown. R. E. Catley is still "in front" for "Mac" at the Tiv. E. J. Tait and Field Fisher are due back here middle

of March, with several new plays and artists.

"Peg o' My Heart" has been again revived at the Palace with much success by the Taitts and a few small alterations to the original cast. Sara Allgood plays Peg, Beatrice Yaldwin the cold daughter of Mrs. Chichester (Doris Gilham), Cecil Brookings, Alarie, all with the same amount of freshness and charm as won the local folk when the piece was first attempted.

Victor Prince swooped down on the huge Opera House, Sydney, in December with an up-to-date Australian version of "Robinson Crusoe." Two performances were given daily until the end of January, when the management altered the number to eight per week. Walter Cornock (a mere youth yet) plays Mrs. Crusoe in a very promising manner and has earned a good reputation in the part. Billy Watson as Archibald, Chas. Zoll as Day Jones, Vaude and Verne as two niggers, Lou Vernon as The Demon, Nellie Kolle as Will, Nell Fallon as Polly, Olive Sinclair as Queen, and Dorothy Hastings as Prince fill good parts with similar work.

Mr. Martin, press representative for the Fuller management, has again taken up duties in Sydney after his Melbourne sojourn. The Allan Wilkie company finished at the Kings', Melbourne, Feb. 2, in the "Lifeguardsman" after an eight weeks' run to capacity business.

"The Rajah of Shivaipore," comic opera by D. H. Sourer and Alfred Hill (purely Australian), will follow the Wilkies at the Kings'. Freddie Wrad produced the show and played Chunder in a most convincing manner. His dancing also was good all through. The same can also be said of Geo. Whitehead in the name part, and Alice Bennett in the lead. Vera Spaul was a wee bit childish for a grown-up part. Frank Hawthorne failed to impress.

J. C. W. Management revived last year's pantomime, "House That Jack Built," with a very clever cast of kiddies (all girls). Phyllis Amery as the Dame was good, Rita Nugent, Una Wauchsmuth as Farmer, Elsie Hill, Rene Campbell, Eileen Dunn, Phyllis Porter all had good chances which they filled with acceptance. Charles Wenman produced the play, with Lester Brown and Minnie Everett as assistants.

Yet another pantomime, "Jack and the Beanstalk," went up in Sydney at Christmas time at the Hippodrome under the William Anderson management, with the energetic Mike Josephs and W. A. Connelly as managers.

The National Amphitheater, Sydney, and the Princess (Fuller's) had the following artists appearing there for the week ending Feb. 9: Billy Lee and Bonita, Marie Buchner, Winifred and Lumley, Veronica and Damon, Rio and Helmar, Clivall, Royal Togos, Vaude and Verne, Desperado and La Rose, the two Molinaris, and Sergeant Copeland and six-year-old son Harry Musgrave, Jr., manages.

Florrie Gleeson passed away last week after a painful illness. She will be remembered by the American players who were with Chas. Waldron in his first Australian tour some years back in "The Squaw Man" as Nat-U-Rich. Her death removes a charming young personality from the local boards.

George McMahon staged (under the Taitts' management) some weeks back, "Quinney's" at the Playhouse, with not nearly as much support as the great little show deserved.

Geo. Bonner, after three years' absence in Melbourne with the Taitt management, has returned to Sydney with Syd James and the Royal Strollers. Madeline Rosister, G. W. Desmond, Connie Milne, Bryce Howe, Cyril Northcote, Geo. Graystone, and "Billy" are still with them. Gwen Lewis (now in U. S. A. with recommendations from Melba and other big managers here) is sadly missed.

Fred Shipman's vaudeville and concert party touring the East is doing remarkably well (according to Mrs. S. who writes to this effect to Jack Griffiths, Fred's right-hand man, who was unable to make the eastern trip with them). Lionel Lawson leaves this month for England to join the flying corps.

The Royal Sydney Philharmonic Society have instituted a new innovation by adopting Saturday night pops at the local town hall. Harry Musgrave, Sr., late manager of Princess, Melbourne, and Royal, Sydney, is doing Jimmie Hazlitt's work while the latter is on leave. Jack Waller is still touring through New Zealand with "Look Who's Here!" and doing the business of the islands.

### Tempest and Maude

New Zealand did not want Marie Tempest and Cyril Maude, evidently; Wallingford completely turned them down, according to reports. They knew not what they missed with both artists, who are still in their prime as entertainers, though they may have seen a few years.

Wirth Bros.' Circus is still touring the southern districts, working over towards Sydney for their annual Easter season. They altered their usual route of touring for the first time in many years, and in consequence devastated so much of the Queensland districts. Geo. Peterson and the two brothers are still with the show and send regards to American artists.

"You're in Love" company is touring New Zealand with moderate success. Maude Fane, Talleur Andrews, Alfred Frith and Field Fisher are still with the company.

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CHARACTERS

Connie Ediss finishes after the New Zealand tour.

"Parentage" and "The Conqueror" (the latter featuring William Farnum) have been two successful films occupying the Royal for the last month under the Williamson management. C. B. Westmacott (late general manager for the J. C. Williamson Directorate) is now acting in that capacity in Melbourne for the same firm.

E. W. Morrison, after witnessing the first two performances of "Peter Pan," which he produced for Kathleen McDonnell, left post haste for Melbourne to produce for Muriel Starr. He was with her through all her recent Australasian tour extending over three years. Aziola Pearce was also with the same company as stage manager. Louis Kimball, Frank Harvey, Norma Mitchell, Maggie Morre and J. B. Atholwood are supporting Muriel in "The Bird of Paradise," and the second show, "The Easiest Way," which has scored a decided hit in Melbourne.

J. C. Williamson is reorganizing the Royal Comic Opera Company, and will start the new combination on tour at Easter with "The Red Widow" as premier attraction. Florence Young will head the crowd. Ian MacLaren will play opposite Marie Tempest and with Graham Brown when the combination return to Sydney. He will take Frank Harvey's place, who has gone with Muriel Starr. Victor Tatnall is still with Marie Tempest.

Robert Greig has been appointed an associate director of the Hugh D. McIntosh circuit of theaters. This will cancel his proposed visit to the States this year with his wife, Beatrice Holloway, and her mother, Alice Dearwyn.

Frances Ross left early in January for an extended tour of New Zealand. She will visit her daughter while there, and later intends sailing for U. S. A. where she hopes to do some picture work.

Walter Baker, one of Australia's oldest and well known actors, intends leaving for the States with a picture play written by a Sydney lady, and Mr. Baker having dramatized the play, intends to get same through to Thomas Ince.

E. W. Morrison returned to Sydney last week to produce "Daddy Long Legs" again for the Williamson Management. He states that Muriel Starr has entirely broken all the Williamson records with "The Easiest Way" in Melbourne. Louis Kimball is exceedingly well placed and mentioned.

BRUCE R. HUTTON.

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At Liberty. Characters, Grandes Dames, Agents.

## LINCOLN, NEB.

**LINCOLN, NEB. (Special).**—Orpheum, B. R. Livingstone, manager; Ruth Osborn, Rice and Werner, Mack and Earl, The Bayard company; Anna Chandler, the Avon Comedy Four and the Le Grohs, 6-9, delighted seven well-filled houses; "Ramona," 11-12 and matinee, 13; business good. Joseph E. Howard, King and Harvey, "Five of Clubs," Doc O'Neill, Leonore Simonson, Roode and France, and Bessie Rempel and players, 13-16.

Rialto and Colonial Theaters: Feature films and pipe organ recitals, business very good. Magnet, Wonderland, Palace and Elite Theaters, photoplays; business fair. Lyric, Robert R. Livingstone, manager: Western vaudeville and photoplays; big business.

V. E. FRIEND.

**STEIN'S**  
FOR THE STAGE & FOR THE BOUDOIR  
**MAKE-UP**